MARVELMANIA MAGAZINE 3

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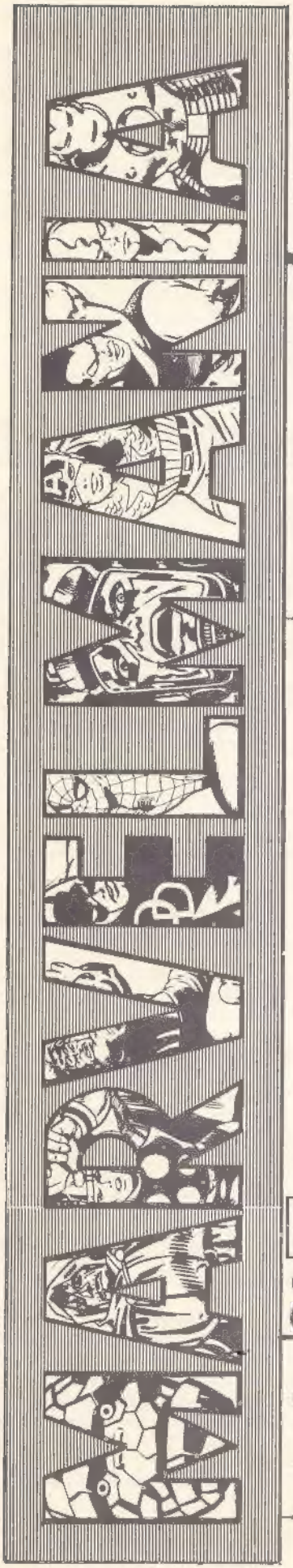

MARVELMANIA MONTHLY MAGAZINE NO.3

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MARVEL COMICS GROUP

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SUBMISSIONS: Art and articles from members are always welcomed, as are letters of comment. If you desire a reply and/or return of your submission, please enclose a stamped, self-addressed envelope with your order and remember that even though it isn't possible to answer every letter, we read and consider everything that we receive.

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Back issues and subscriptions are being sold on pg. 6

EDITORIAL

This issue is a little different from any that have gone before and if it meets with your approval, we've accomplished our objective. Some of the regular features do not appear this issue, but will be back next month--So don't get hysterical! We had so many articles and features which deserved to be printed and only 32 pages to squeeze in as many as possible. It's no wonder the average life-expectancy of editors is right below that of Bulgarian food-tasters. But if you think I'm going to let that faze me, you're right!

-MARK

LETTERS TO THE EDITOR

Dear Mark,

In the first issue of Marvelmania Monthly Magazine, you said that if we don't believe this is our magazine, you would send us the printing bill to prove it. No one accepted. In the next issue, you said to send dirty laundry to fill up the letters page. I wish I could see your face when you see I did just that. 'Nuff said!

--Eric Heinemann
1655 Flatbush Ave., Apt. A-206
Brooklyn, N.Y. 11210

[You have no idea how annoying it is to come in to work in the morning and find a dirty red sock on your desk! By the way, it didn't fit!]

Dear Mark,

As for the suggestion about super-hero jackets, well--not for me! Others might like it but the idea of a jacket with a super-hero's picture on it just doesn't strike home. Now, if there was one in it...?!

--Jacqueline Lee
Krannert Hall
Indiana Central College

[Personally, I think the dirty red sock was much funnier!]

Dear Mark,

Use your head, man. Since it is only logical that the club insignia have the club slogan contained within it, you should only have 1 contest at a time. Once the slogan winner has been announced, then the green light should be given for the insignia contest. You blew it again.

--Bruce A. Long
762 Via Altamira #43
Montebello, Ca. 90640

[Now you tell me! Where are you back-seat editors when I need you? By the way, when was the first time I blew it? I keep forgetting.]

Dear Mark,

I just read in the first Marvelmania Monthly Magazine a letter which asked about lettering which you answered with a letter from Sam Rosen. We've all heard about what a penciller and inker use, but we've never heard anything about what a colorist uses. How 'bout it? Keep up the great work!

--David Handy
622 W. Pilger
Roseburg, Ore. 97470

[That's easy enough to answer! The colorist has a set of water colors known as Martin Transparent analine dyes. There are 64 colors which can be produced by comic book press techniques--many of which are not generally used. The colorist's box of dyes is matched to the colors they use in printing the comic. The colorist is given pages of the stories he is to color, the same size as they will appear in the comic and he colors them in with a brush as he sees fit. This coloring--which is then given to the printer--doesn't have to be very neat because all it is doing is serving as a guide. The engraver will then cut the colors into the plates in the desired places. A word about the colors themselves--They are formed out of red, blue, and yellow in varying combinations. The Hulk's skin, for example, is ellow-green formed by the engraver filling the area to be colored with solid yellow. A blue dot-pattern is then placed over the yellow. The dot pattern is spaced so that the dots fill up half of the area, or 50%. Your eye blends the colors together to form a yellow-green shade designated as: "YB2", which may be translated as a chemical formula into: "Complete yellow and 2/4 blue".]

Dear Mark,

I hate to be the one to bring this up about Doom's Dispatch, because Doc Doom'll probably go and tear Bruce Simon apart but he made a mistake in the first question asked of him. He said Doc battled the F.F. in F.F. #14 and 15. Sub-Mariner and the Mad Thinker actually fought them then and Doc attacked them in #16 and 17!

--Bob Margolis
215 Ritchie Ave.
Cincinnati, Ohio 45215

[You'd think that I'd get mad to hear that Bruce made a mistake like that, but I won't. I follow the code of forgiveness and shall let Bruce off with merely a simple reprimand. Now, where'd my whip go?]

Dear Readers,

First off, I'd like to thank you all for the wonderful response I have been getting on the Avengers series. I enjoy digging into my favorite characters and it's gratifying to know that you share this enthusiasm. With guys like you behind me, the words and sentences are coming that much easier.

Secondly, I'd like to apologize for the sentences I left out of my second installment. It's like this, guys--I had intended to include sentences to the effect that Captain America subconsciously retained the memory of his defeating Immortus in issue #10. The sentences are there in my notes but somehow I left them out of the final draft which I sent Mark.

--Tony Isabella

[Keep our stamp collectors happy! Write to us at P.O.B. 718, Culver City, Ca. 90230!]

THE COMIC REVIEW

PRO CON

Amazing Adventures no.2

It is very difficult to review the new Amazing Adventures issue without resorting to using the old term "Distinct improvment". Indeed, we are pleased with how well this new Marvel from the folks at Marvel is going. This issue fulfills any of the potential which the last issue might not have lived up to. The Inhumans of last month did not seem, somehow, to the ones we remembered from the Fantastic Four. Bringing in the F.F. (most specifically, the Thing) for this story may have brought some of that spirit back. Kirby, to his credit, did not attempt to tell an entire story in the ten pages allotted to Inhuman tales, but resigned himself to telling what was essentially a vignette worthy of ten pages a month and no more. Black Widow, meanwhile, began to move! An interesting conflict came into this issue between two forces--neither of them a total evil or total good. The Black Widow acted as the neutralist who gets caught up in the middle, unable to strike out at either side and unable to get anything but the worst of it all. A super-hero who gets chauffeured around in a limousine is also not your run-of-the-mill type of super-hero and it is the only way Marvel could depict her without losing a great deal of credibility and without making her seem like little more than a female Spider-Man. The list of female heroes is by no means lengthy nor is it peopled with comic classics. Only recently, under a new look, did Wonder Woman become anything and Black Canary has little to recommend her. Marvel is definitely on the right track towards developing a strong feature in Black Widow and future stories by Gene Colan should provide interesting extensions of this. All in all, Amazing Adventures has already made the "must read" list so it will be well worth watching.

One can take only so many ten page stories. In magazines as Tower of Shadows, the eight or less page stories which are a moonlight-type product of talented people who are accustomed to twenty pages or more, cry out for addition of pages. There's no room for full-page panels, sub-plots, or depth...And while this may not destroy the Black Widow, it is cramping the Inhumans into oblivion. It was once said by a wiseman that Jack Kirby didn't draw comics, he drew pageants with more intricacies than any man will ever be able to draw and make work. Thor would not be Thor when Kirby drew it if it wasn't that he did with a comic what Cecil B. DeMille did in a Bible story. The Inhumans had this quality in their initial appearances and they brought that element into Fantastic Four where it remained so long after they were forgotten. It might be alright if this were a one-character strip, but we have a dozen Inhumans who we can name on sight--in fact, that's all we get a chance to do now. A solution to a population explosion is either to reduce the number of people [characters] or increase the living space [pages]. An important--and fascinating--element of the story in #2 was whether, in the battle, Crystal would side with her people, the Inhumans...or with Johnny Storm and the F.F.. There wasn't room to do more than mention this conflict, much less explore it and its consequences. And it is annoying to see the raw material there which could be moulded into a great strip but can't be because of reasons that are more economical than creative. Black Widow is only one character and not much of one, so it is easier for her to function in ten pages--but, once again, once the story got going, it was all over and we have to wait until next issue to see more of both strips.

THE COMIC REVIEW

PRO

CON

The Avengers no.79

The plotting of the Avengers title is so complex that it's a wonder that one person has been able to handle it as long as Roy Thomas has and still retain as much inventiveness as it has. Of all of Marvel's titles, the Avengers provide more of a variety from issue to issue than any other. A quick look over recent issues will show that new slants are constantly appearing and a character is in the spotlight as long as he deserves to be and not a panel longer. The new issue is exemplary of this fact and also of good artwork. It is amazing how Tom Palmer, for example, can take the same, conventional tools which have been used by comic book artists for years and turn out work as revolutionary in its use of colors. John Buscema also has the knack of making a drawing--especially one dealing with a fantastic subject, look realistic and yet still retain a recognizable style and flavor--no matter who inks it. It seems that Buscema and Palmer especially like to draw the Vision with all his mysterious stances, and his departure, we hope, will not be for long and that when he returns, he will still be drawn by them and written by Roy Thomas who has developed the knack, very well, for matching dialogue to the Vision's cold and cruel exterior. And if the foes didn't seem quite as interesting as befits Avengers' antagonists, they provided one of the best fight scenes we've seen in comics for a long time...remeniscent of early Captain America and Avengers issues. The action scene flows in, looking a natural progression of the plot and no element added for "excitement". The Panther was most of the show, this time around and came one step further in the development of his very own format. (Secret identity, villains, heroine, and whatever else is necessary before he can get his own magazine) The next step is to let him guest star a few times in other Marvels and, in almost no time at all, he'll be ready to step out in a strip of his own!

That three of the most talented people in comics are slotted in as writer, penciller, and inker of the Avengers does not necessarily make for an excellent issue every month, as the new Avengers will graphically demonstrate. When we saw, at the end of last issue, that the Avengers were about to face a team of super-villains, we groaned and prepared ourselves for the worst. This issue wasn't the worst, but it was certainly filled with enough cliches (of the variety which have become utterly redundant to any Avengers reader) to make it bog down. Starting with the cover, we were off on the wrong foot, due to a rather sloppy ink job. Once inside, we weren't impressed in the least by the Lethal Legion. The Avengers fight some sort of team like that every few issues and, invariably, the super-villains' side is characterized by arrogance, struggles for power, and an evil breed of pride. As the rule, the villains all talk alike and quarrel over who gets the honor of killing off the heroes. One of Marvel's specialties is putting characterization behind the hero, as well as the villain, and here it was lacking. Moreover the departure of the Vision came abruptly--possibly too abruptly, inasmuch as there was little leading up to it and it therefore looked like some sort of childish tantrum--which is totally out of character for the Vision. As a final complaint, either Artie Simek will have to shrink his lettering, Roy Thomas will have to be less wordy, or John Buscema will have to allow more room for word balloons--Actually, all three would help. Palmer's inking continues to make the art look very pretty--But since when is a fight scene supposed to be pretty? It would be nice, once in a while, to see Palmer render some of Buscema's action-poses with a powerful line--even if the coloring on those panels does not turn out perfectly splendid when you hold the comic at arm's length.

BACK ISSUES

Copies of our sixteen-page test issue (Oct. '69) are still available in very limited quantities--Those of you who feel you cannot subsist another day without a copy of this experimental heirloom will have to shell out a buck for a copy--And if we're already out, don't say we didn't warn you. Copies of #2 and this issue (#3) may be had also for a dollar each but they're a better buy. Our first official issue of Marvelmania Monthly Magazine is now sold out, but it is not impossible that more copies will be made available at a later date, so watch this space and cross your old fingers! Granted, back issue prices are a smidgen exorbitant, but that's what you get for not subscribing sooner!

SUBSCRIPTIONS

If you aren't already a subscriber and have read the box at left, you know that it will cost you a small fortune to complete your collection of a magazine called Marvelmania if you don't hurry!! Subscriptions cost $3.00 for six issues or $6.00 for twelve issues and, if you only buy a six issue sub, you shall soon find yourself at the unbearable mercy of our Renewal Manager who weighs four hundred pounds and loves to eat at the home of a six-month subscriber. Foreign subscription rates are $3.50 and $7.00, respectively--And you don't have to worry about our Renewal Manager. A subscription begins with the next issue printed after we receive your subscription--so don't delay another day!

CLUB NEWS

The deadline for our emblem and slogan contest has passed and our judges have begun sorting out the entries. Exactly when we will have a winner to announce will depend to a large extent on how long it takes to dig the third judge out from under a stack of slogans. Once winners have been chosen, we will be able to mail out to everyone who's supposed to receive them, membership certificates which will, of course, bear an emblem and the new club motto. At the same time we will mail out the nominating ballots for the awards we announced last month. As you know, we feel that some recognition should be made of the best Marvel work of the year and we asked you to come up with a name like "Oscar" or "Emmy". The name we have decided upon was suggested by more than two dozen members. In fact, it's so obvious that we're surprised we didn't think sooner to call them the IRVING AWARDS!!!

The new club catalog is headed for the press and will be out shortly. We don't want to give any tip-offs as to what's in it, but it's a few of our old reliables and a few new surprises. We think you'll be really pleased by one new item--You'll know which one we're referring to when it is printed and distributed.

With your orders...Please do not circle your selections on the order blanks--Just fill blanks in as they were intended to be. We make lots of marks to signify how your order is handled and, if you make extra markings, it just serves as a confusion. And please--write neatly!

Mark Evanier and Steve Sherman, the editors of whatever this rag is you're reading are going back to New York for the 1970 Comic Art Convention and to meet the Marvel staff and possibly as an extra, bring back interviews and photos of as many Marvel bullpeners as will speak to them. A few other surprises may result from the trip if their plane is hijacked to Cuba. Don't be surprised if the next issue is printed in Spanish!

When we say that Marvelmania is International we mean it! You members in the United States can take pride that you are members of a club which has members in such foreign lands as Hong Kong, Australia, and Kenya. And you members in any of those countries can take pride that you are members of a club with members in foreign places as Pittsburgh, Cleveland, and Pismo Beach. (A lot depends on your point-of-view!) In any case, we would like to, this month, honor a group of members who deserve it more than we can ever begin to tell them--our members in the Armed Forces.

We could go into long paragraphs of praise here and probably express the feelings that we share, but we'd only be repeating something which is no foreign feeling to those of us who read the news papers and the whole paragraph would be nothing more than an awkward attempt to communicate some feeling called pride. We feel proud to know how men--men like any of us---have been doing such an excellent job in the service of America.

And so we decided to run, this issue, a list of some of the Armed Forces personnel who have also enlisted in Marvelmania. We know of no more appropriate way to let them know we're behind them than to publish this list and ask each of you to drop one or more of them a note identifying that you are a member, saying hello, and just letting them hear whatever it is you have to say...

Sgt. Brian Meaney
Box 77, 18th A.M.S.
APO 96239

M.V. Stratton
187th Avn. Co.
APO S.F. 96216

Craig A. Claflin EM3
NSA Dong Tam Repair
FPO S.F. Ca. 96648

Lt. J G. Mars Jr.
B609788USN
Box 31 NSA Danang Rvn
FPO S.F. 96695

Donald Gaylien
SN B596563
Box 74, US Navsuppact
FPO S.F. 96695

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2402173
Lima Co. 3rd Plt. 3/1
FPO S.F. 96607

Russell S. Hesnal
BLT. 2/26 AmTRAL Plt.
FPO S.F. 96602

Cpl. Jeff Davis
VMA(AW) 225 F/C, MAG-11
FPO S.F. 96602

Capt. Paul H. Courtney
Sub Unit 2 (Div. Air.)
3rd Mar Div. (Rein)
FPO S.F. 96602

Stephen Peck
Golf. Strg. 3/11
1st Marine Division
FPO S.F. 96602

Jeff Husband
S Div USS Anchorage
FPO S.F. 96601

Mark T. Lockhart
573648160
HQ MACV Trng Dir (AFLS)
Adv Tm 62 Tsn2
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CMR Box 5703
APO S.F. Ca.96321

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USS Osbourn DO846
FPO S.F. 96601

Ronald Clarkson
OI Div. USS Eldorado
Loc. 11
FPO S.F. 96601

Mike McCloy
USN MCB ONE
FPO S.F. 96601

Jospeh N. Smith
USS B. Franklin
SSBN 640
FPO S.F. 96601

Alan Larson
170th AHC
APO S.F. 96494

Curtis L. Whited
Co. D 15th Trans. Bn.
(am&s)
1st Ca. Div. (AM)
APO 96490

Sgt. D. Russell Gun
co. D2 Bn. 7th Cav.
1st Air Cavalry (AM)
APO S.F. 96490

Cpt. Leslie J. Sklenar
350-34-7588
1st BN (MECH)
61st Infantry
APO S.F. 96477

SP/4 Dale B. Evans
A Co. 5th Trans.
101st Abn. Div.
APO S.F. 96383

T.J. Kaufman
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APO S.F. 96383

Cwz. D. Bourbon
326409511
Btrp 7/17 Air Cav
APO S.F. 96262

Robert S. Gibson
U.S.S. Sanctuary
A.H. 17
FPO S.F. 96601

Capt. M.J. Quinlan
USMC H&MS-36 Mag-36
FPO S.F. 96602

Pfc. Don Higgins
292nd Fingee (D)
APO S.F. 96357

1 Lt. Wm. McNeely
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1 Lt. Dan S. Bagley III
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APO S.F. 96328

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421 St. MMS CMR G/D
APO S.F. 96368

a three-cornered page..?

Correspondence Corner

The Correspondence Corner and the Back-Issue Trading Corner (which would still be called the Back-Issue Trading Post if the opportunity for the above gag hadn't presented itself) exist for the purposes of putting members who wish to communicate with each other--either for the purposes of trading comics or having pen-pals. This is a service for members only. No such restriction, however, applies to the Curiosity Corner. Anyone may read it.

Eric Heinemann
1655 Flatbush Ave.
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Brooklyn, N.Y. 11210
*Marvelmania

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Easton, Penn. 18042

Bradley Burke
757 Eaton St.
Memphis, Tenn. 38177
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Sterling, Va. 22170

David Handy
622 W. Pilger
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7052 So. Carpenter
Chicago, Ill. 60621
*Fantastic Four

Ruth Sippel
14 Birch Place
Buffalo, N.Y. 14215
*Silver Surfer

Bruce Haley
9659 22nd Ave.
Lemoore, Calif. 93245
*Ka-Zar, Steranko

Barry Siegel
9300 Kirkside Rd.
Los Angeles, Ca. 90035
*Hulk

Tom Keating
4709 Patricia Dr.
Eureka, Ca. 95501
*Spider-Man

Tim Hennessee
10212 Toltec Rd. N.E.
Albuquerque, N.M. 87111
*Thor

Richard Gelbstein
1311 N.E. 161 St.
N.M.B., Fla. 33162
*Short-wave, Spidey

Michael Main
116 164th Ave., N.E.
Bellevue, Wash. 98004
*Spider-Man

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117-17 234rd St.
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*All Marvels

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277 Argonne Ave.
Long Beach, Ca. 90803
*Thor, Silver Surfer

Matt Love
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*Sub-Mariner

Donald Mercurio
206 Violet Ave.
Floral Park, N.Y. 11001
*Spider-Man

Brian W. Prescott
132 Bonair Ave.
West Springfield, Mass. 01089
*Spider-Man

Bobby Bezold
1117 Oiler St.
Carrtairr, Alta Canada
*Spider-Man

BACK ISSUE TRADING CORNER

DESPERATELY NEEDED: Avengers #56 and #58, Gilbert Asakawa, 604 East Poplar, Sterling, Va. 22170

FOR SALE: Entire collection of Marvels!!! (450) Send list of desired comics to Rick Wernli, 38 Oakley Way, Wayne, N.J. 07470

WANTED: Avengers #77. It did not hit the stands in my area. Tom Zygmunt 9220 Filbert Dr., St. Louis, Mo. 63137

FOR SALE OR TRADE: Thor #92, 95, 101-104, 107-112, 114-116, 119-123, 125, 127-128,-132, 135, 139, 141, 146-147, 149-152, 154-180. All comics in good condition. Will trade for old Avenger and X-Men comics as well as Tales to Astonish with Ant Man in good condition. Cecil de Mille, 960 Lilac Dr., Santa Barbara, Ca. 93103

FOR SALE: Not Brand Echh #1-13, Shield #1-15, Silver Surfer #1-17, Captain Marvel# 1-20, Ghost Rider #1-7, Tales of Suspense #37-128. For prices and lists of others for sale, send a stamped, self-addressed, envelope to Bruce Golden, 3645 Boren St., San Diego, Ca. 92115

WANTED: Fantastic Four #2, 5, 6-11, 13,18 22, 27, and 30. Also early Thor and Ant-Man. Will pay good, but not unreasonable prices. All comics must be in good/mint-condition. Roger Alan Burris, 1019 West Calhoun, Springfield, Ill. 62702

WANTED: F.F. #1-34, 36, 37, 39-41, 47, 59 & annual #1, 2. Will trade Ghost Riders, Capt. Marvels, write first. David Mitchell, 237 Irvington Dr., Ukiah, Ca. 95482

SPIDER-MAN FANS! A Hulk fan is willing to trade any one of Spider-Man's #50-53, 64, and 72 for any one of Hulk's # 113-118.--Mark J. Golden, 2791 N. Quebec St., Arlington, Va. 22207

UP FOR TRADE: Thor #134, 151, 156, 162, # 167, 171-175, Daredevil #1-33 (Corner pic cut out), 37, 38, 40, 55, 56, 60, 62, 63, Captain Marvel #1-8, 10, 19, Sub-Mariner# 6, 8, 20, 22-25, Strange Tales #158, Nick Fury #6, X-Men #36, 39, 43, 49, 54, 60,61 Jeff Strell, 70 Orange Dr., Jericho, N.J. 11753

UP FOR TRADE: Strange Tales #160, 152, Dr Strange #183, Hulk #120, Two-Gun Kid #92, MMWestern #8, Ghost Rider #3, Iron Man#23 Spidey #78, Millie #177, Mad About Millie #8 from Pete Capano, 2346 S. Hutchinson-, St., Phila., Pa. 19148

WANTED IN GOOD CONDITION: X-Men #1-42, 44 Hulk #116, 117, 102-111, Tales to Astonish #80-101. Send a stamped, self-addressed envelope with your list of comics to Rusty West, 3225 Easton Ave., Chattanooga Tenn., 37415. Only in good condition, if you please!

FOR TRADE: Spider-Man #32 & 67, X-Men #61 & 63, Sub-Mariner #19, Silver Surfer #11, Thor #176, Chamber of Darkness #2, Marvel Tales #23, Tower of Shadows #2, MMWestern #7, Our Love Story #3--WANTED: Spider-Man #57 and will trade for Spectacular Spidey #1...Dennis Eggink, 1010 W. 2nd St. Ripon Calif. 95366

SEND YOUR LISTINGS TO MARVELMANIA-Dept. T

Curiosity Corner

The changes in the Avengers line-up have been many, indeed, and they have confused a lot of us, including Marvel themselves as the example below will illustrate. The panel at right was drawn by John Buscema, and inked by Sal Buscema for the Captain America story in issue #115 of that patriotic hero's comic. As you can see, it depicts a scene wherein Rick Jones talks with Hawkeye. After this issue was done and before it was printed, one of the many Avengers line-up mix-ups occured and Hawkeye became Goliath and Goliath (Henry Pym) became Yellowjacket. Thus, the story for Captain America had to have a few panels redone to remove Hawkeye from the issue. The job of changing Hawkeye into Yellowjacket's no easy one and the slick job done by Johnny Romita appears at left, as it was printed in the issue in question. Note also the appropriate changes in dialog.

I DIDN'T MEAN TO SOUND SO CALLOUS, RICK!
STILL, COULDN'T HE JUST BE TAKING A FEW DAYS OFF?
BUT CAP WOULD HAVE TOLD ME...
OKAY IF I USE YOUR COMMUNI-CHAMBER?
YOU KNOW IT, SON!
WHY MAKE A FEDERAL CASE OUT OF IT?
ANYONE'S ENTITLED TO A VACATION!
BUT CAP WOULD HAVE TOLD ME...
OKAY IF I USE YOUR COMMUNI-CHAMBER?
YOU KNOW IT, SON!

ABOUT THE COVER!

Starhawk may or not be familiar to you depending upon how closely you have followed his comic book career which thus far has been limited to one advertisment in the back of an issue of Marvel Super-Heroes. That particular ad heralded the debut of this dynamic new hero in the next issue which was, instead, reprints of old Marvels, gathered together a few minutes before press time. That Starhawk has not yet appeared is due to what may best be described as a lack of a strong format. Starhawk's debut story was completed and a cover was drawn by Dan Adkins. The cover he did for the first story, in fact, is the cover of this very magazine!! However, as sometimes happens, a story doesn't work out as expected--someone gets off on the wrong track and the end result was not what anyone intended it to be. All of Dan Adkins' beautiful pictures only served to illustrate story elements which were not to Starhawk's advantage. In short it was felt that the first issue was a step in the wrong-direction and, rather than let Starhawk debut on the wrong foot, the issue was yanked at the last minute and reprints were substituted. Exactly when Starhawk will make his actual debut has not yet been decided but this we can say as fact--He will appear in the pages of Marvel in the forseeable future and when he does, his first story will not be anything but what it was intended to be. It will be written and re-written until it is exactly as desired because nothing can hurt a new character more than a false start--From what we hear, Starhawk embodies many of the tradition-elements of science-fiction in comics, as well as a number of new innovations.

EXPLANATION!EXPLANATIONEXPLANATION

Some time back, Stan Lee and Johnny Romita collaborated on two weeks worth of a Spider-Man newspaper strip. Twelve daily strips were drawn--the first part of an adventure in which Spidey fought a Phantom Burglar--and sent around to syndicates and newspapers for consideration. As you might well guess, nothing came of it and that's the reason that your friendly neighborhood web-spinner does not appear in your friendly neighborhood newspaper. It wasn't that the strip wasn't of the highest quality, but the attitude among newspaper strip people is that they are not interested in "continuity strips". That is, people aren't following comic strips every day as much as they used to be and that is why adventure strips like the Phantom and Flash Gordon and Secret Agent X-9 are being replaced by short, bright, and witty humor strips. Let's face it--If you don't pay strict attention to one of these kind of strips, you're not going to have the slightest idea what's going on and that is also the reason that the adventure strips going now have slowed down their story line and every strip somehow has to recap all that has gone before.

In any case, we feel that the twelve sample strips written by Stan, drawn by John, and lettered by Sam Rosen represent some of Marvel's best features and are therefore deserving of publication. The first week's strips appear on the next three pages and the second week will appear next issue. And don't get too wrapped up in the plot, please, because, as you will see next issue, the story doesn't have an ending!

THE AMAZING SPIDER-MAN vs. The Phantom Burglar!

PLANATIONEXPLANATION

SPIDER-MAN

PHANTOM BURGLAR! PHANTOM BURGLAR! ALL ANYONE TALKS ABOUT IS THE PHANTOM BURGLAR!
NUTS!
WHY DON'T THEY CALL HIM BY HIS RIGHT NAME...?
DAI BUG
SPIDER-MAN!

SPIDER-MAN

I JUST CAME TO WARN YOU, JAMESON.. ACCUSE ME OF BEING THE PHANTOM BURGLAR AND I'LL SUE YOU AND YOUR RAG FOR LIBEL!
SPIDER-MAN... WARNING ME?
THAT'S THE SIZE OF IT, CHUCKLES!

by Stan Lee & John Romita

MISS BRANT! GET ME THE [redacted] FILE ON THE PHANTOM BURGLAR AND SPIDER-MAN!
I'M GONNA PROVE THEY'RE ONE AND THE SAME!
YES, SIR.
HI, BLUE EYES! ALL SET TO MAKE A FOOL OF YOURSELF AGAIN?
SPIDER-MAN!
YOU WERE EXPECTING WOODY ALLEN?

by Stan Lee & John Romita

THE REST OF THIS TOWN MAY THINK YOU'RE SOME KIND OF SWINGIN' SUPER-HERO, BUT J. JONAH JAMESON IS WISE TO YOU!
I THINK YOU'RE TRYING TO TELL ME SOMETHING!
NO ONE BUT SPIDER-MAN COULD HAVE PULLED THOSE ROBBERIES!
LEE & ROMITA
WHAT'LL YOU SAY WHEN I CATCH THE REAL PHANTOM BURGLAR?
BREAK A LEG, YOU BUM!
YOU ALWAYS WERE A MASTER OF REPARTEE!

SPIDER-MAN

WHAT'S THE BOSS RANTING ABOUT NOW?
FUNTIME'S OVER, GROUP! WE STILL HAVE A PAPER TO PUT OUT!
SINCE WHEN DOES HE NEED A REASON?
BETTY, BRING ME THE GALLEYS ON TH PHANTOM BURGLA STORY.
LEE + ROMITA

SPIDER-MAN

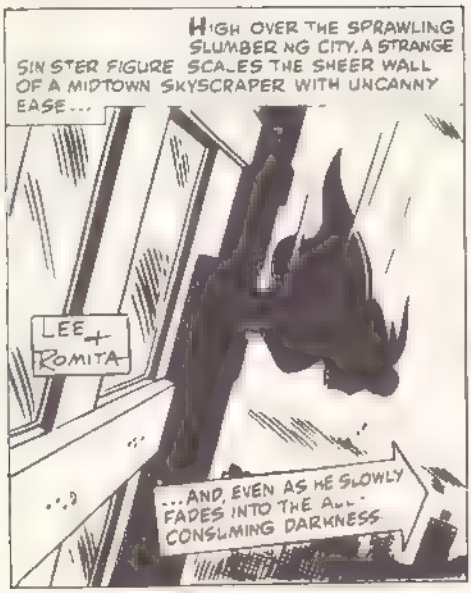
by Stan Lee & John Romita

JJ, I THOUGHT YOU'D BE INTERESTED IN THE NEW POLICE THEORIES!
WHO NEEDS 'EM? I KNOW SPIDER-MAN IS THE ONE THEY WANT.. AND I'M GONNA PROVE IT!
A MASKED ROBBER... SCALING BUILDINGS LIKE AN INSECT!
IF IT ISN'T ME... WHO CAN IT BE?

by Stan Lee & John Romita

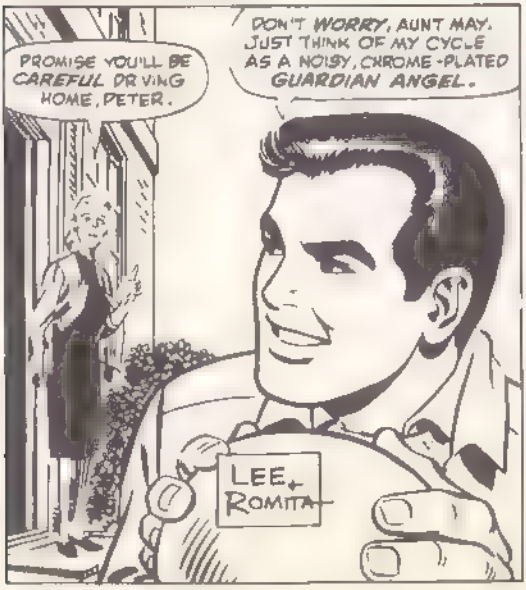
IF JAMESON WANTS HIS PAPER TO ACCUSE SPIDER-MAN OF THE ROBBERIES LET IT!
THE LAST LAUGH WILL BE ON ME.
BUT, FOR ONCE IN HIS WILD, WAY-OUT, WEB-SWINGING CAREER PETER PARKER MAY JUST BE... WRONG!

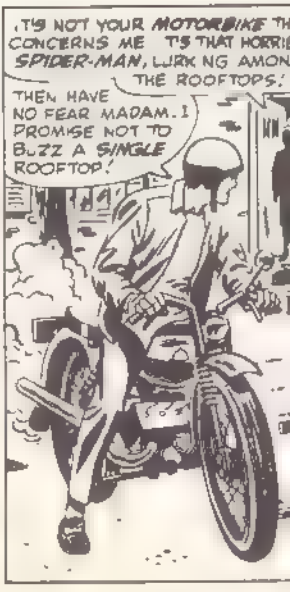
SPIDER-MAN


HIGH OVER THE SPRAWLING SLUMBER NG CITY, A STRANGE SIN STER FIGURE SCA_ES THE SHEER WALL OF A MIDTOWN SKYSCRAPER WITH UNCANNY EASE...
LEE + ROMITA
...AND, EVEN AS HE SLOWLY FADES INTO THE ALL-CONSUMING DARKNESS

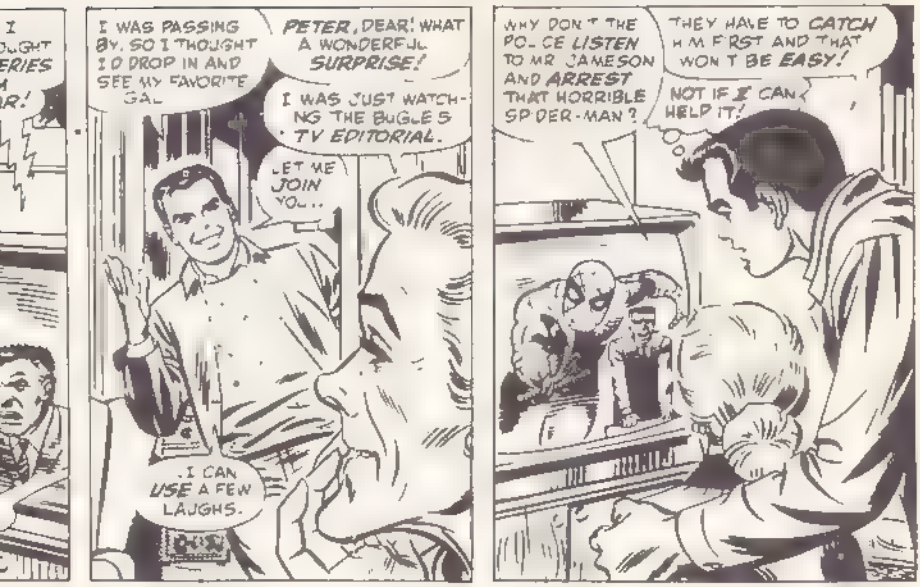
ON BEHALF OF THE "DAILY BUGLE" DEMAND THAT SPIDER-MAN BE BRO TO JUSTICE FOR HIS RECENT ROBB UNDER THE GUISE OF THE PHANTOM BURGLA
THANK HEAVEN FOR CRU- SADING CIT ZENS _KE J. JONAH JAMESON!
HI, AUNT MAY.

SPIDER-MAN

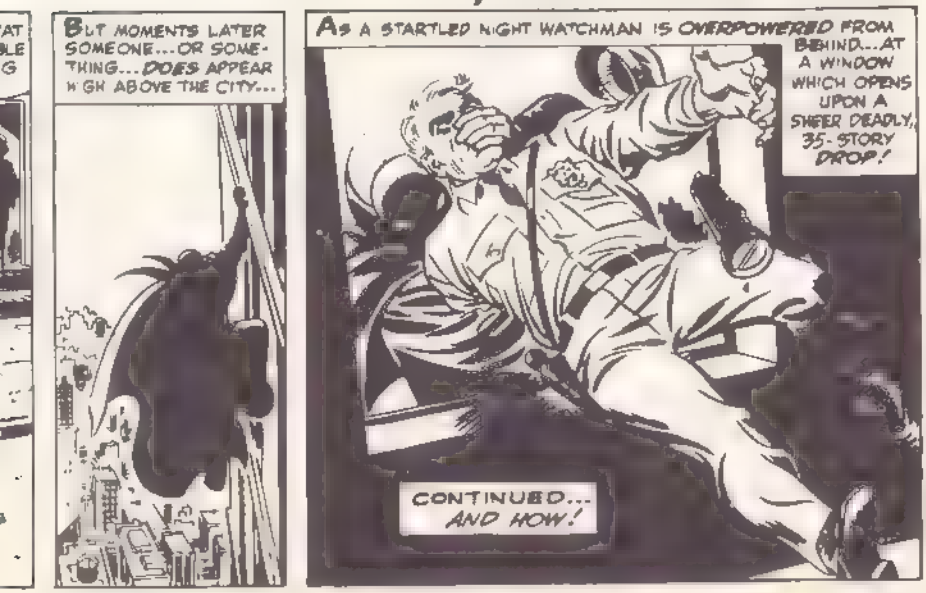

PROMISE YOU'LL BE CAREFUL DR VING HOME, PETER.
DON'T WORRY, AUNT MAY. JUST THINK OF MY CYCLE AS A NOISY, CHROME-PLATED GUARDIAN ANGEL.
LEE + ROMITA


.T'S NOT YOUR MOTORBIKE TH CONCERNS ME T'S THAT HORRI SPIDER-MAN, LURK NG AMON THE ROOFTOPS!
THEN HAVE NO FEAR MADAM. I PROMISE NOT TO BUZZ A SINGLE ROOFTOP!

by Stan Lee & John Romita


I WAS PASSING BY, SO I THOUGHT I'D DROP IN AND SEE MY FAVORITE GAL...
PETER, DEAR! WHAT A WONDERFUL SURPRISE!
I WAS JUST WATCHING THE BUGLE'S TV EDITORIAL.
LET ME JOIN YOU...
I CAN USE A FEW LAUGHS.
WHY DON'T THE POLICE LISTEN TO MR. JAMESON AND ARREST THAT HORRIBLE SPIDER-MAN?
THEY HAVE TO CATCH HIM FIRST AND THAT WON'T BE EASY!
NOT IF I CAN HELP IT!

by Stan Lee & John Romita


BUT MOMENTS LATER SOMEONE...OR SOMETHING...DOES APPEAR HIGH ABOVE THE CITY...
AS A STARTLED NIGHT WATCHMAN IS OVERPOWERED FROM BEHIND...AT A WINDOW WHICH OPENS UPON A SHEER DEADLY, 35-STORY DROP!
CONTINUED... AND HOW!

MARK EVANIER'S GRAPHIC TRAFFIC

Although we must admit that the topic does not come up too often in everyday conversation, it has been asked exactly what place the comic book has in the world today. Were the answer not so obvious, we would not begin to tackle such a question in such a limited space.

The answer is obvious to the people who distribute comics--Comic books are a minor profit-item which you distribute after all copies of TV Guide, Life, Newsweek, Field and Stream, and any thing else which makes them more profit has been distributed. To the newsdealer, they are often a botner, what with keeping the rack up after the kids get through, figuring which comic books are which, and making but a few pennies per customer possibly more if they also buy a soda or a candy bar. To the reader, however, they are something else entirely. They are, to be perfectly corny about the whole thing, an art form--a media much like television or movies or books through which people may communicate a story. It would not be realistic to suggest that they are anything more and, like T.V. or movies, there are things which they can and can not do. In a movie, you have action and sound. A piercing scream in the dark may be conveyed more effectively in a movie with an actress actually doing the screaming than any way a comic may attempt, no matter how the letterer puts it down on the page. On the other hand, showing a rocket hurtling through space in a movie may run into thousands of dollars in production costs for special effects, whereas in the comics it requires only pencil, pen, and ink and is, in the context of the media, equally effective. Similarly, comics are limited in their depiction of action. It would be no fun to read a comic book about a baseball game if it didn't have a monster or something in it. It would be very difficult to convey the atmosphere and the excitement, in a comic book, of a baseball game what with all of its [yawn] excitement as batter after batter is either walked, struck out, or gets to first by beating out a bunt and stays there the rest of the inning. Come to think of it, baseball is dull enough when it moves. Imagine how dull it would be in still drawings.

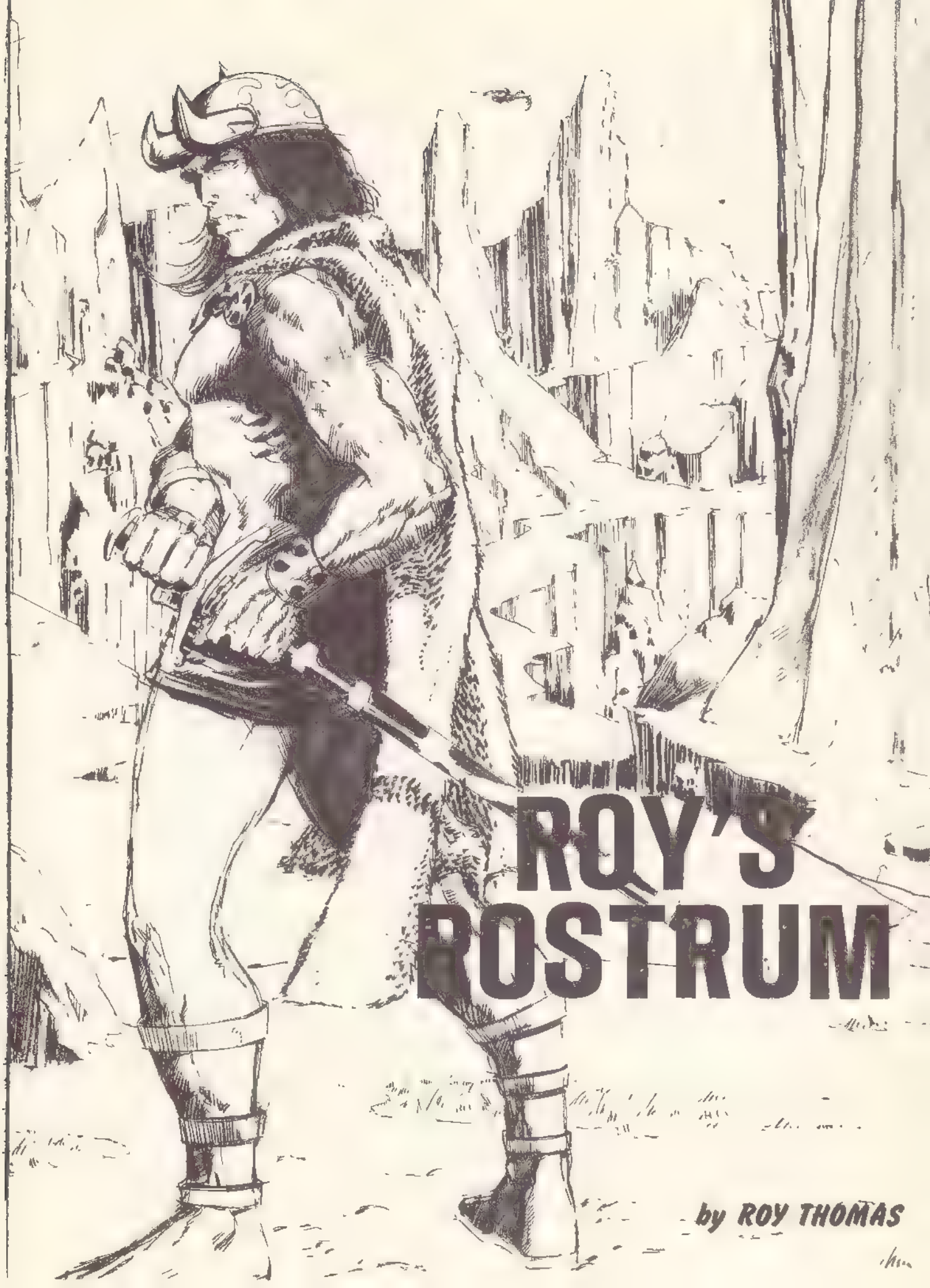
It would seem though that, as a media, there is very little that comics can do that cannot be done just as well, if not better, in some other forms. Let's utilize two old clichés to prove otherwise: "The pen is mightier than the sword" and "One picture is worth a thousand words." Inspired? No--but the application of, at least, the latter is significant. Comics are, after all, a visual media. It is the pictures that tell the stories and the captions clarify the pictures. In a novel, the author may spend many pages trying to describe a character to you, but in a comic you know exactly what he looks like in the first panel we zoom in for a close-up. It has been argued, especially in discussions of

BRUCE BANNER

Classics Illustrated's adaptations of reportedly famous works that this approach leaves nothing to the imagination and therefore runs contrary to the work's best interests. But, then, some people will argue anything. Fact is that, in the hands of anyone less that the most competent of novelists, the passages which comic books do away with are the most inept and dull, for they are--essentially--structure material; the things you have to get out of the way before you can press onward and upward with the plot. Besides, it's much easier to get interested in a comic book than it is to begin reading a novel. In terms of readers' acceptance, pictures are infinitely more interesting than page after page of stagnant typography.

That the true potential of the form has never been fully-explored is certain. There aren't a great many innovations of note in recent comic books which have altered the fundamental material which the comic-creators have to work with. A writer or artist still has the same basic types of stories, page formats, and marketing situations to cope with. The true professionals in the real sense of that noun are those who continually relate interesting and inventive tales within the stereotyped frameworks. Story-telling is the key to the media. Frankly, it is of lesser importance that a comic book artist have the old artistic skill (proportioning, technical accuracy, etc.) than it is that he be able to relate a drawing to the story-line. So what if heads as drawn by Dick Ayers are a little square and unrealistic--They depict the desired effects working towards the unified story goal and Ayers has made a graphic statement, as opposed to what many artists do, which is to draw six pretty pictures on a page and disregard whether or not they have the coherence which the plot has. Don Heck can do it. Jack Kirby can do it. Steve Ditko, Joe Kubert, George Tuska, Alex Toth, Mike Sekowsky, John Romita, Gene Colan, Frank Thorne, and Ross Andru have all done it.

Exactly where comic books are headed is open to all sorts of wild speculation. It would seem likely, though, that the ultimate future lies in the hands of craftsmen who know how to use comic books to their full potential.



ROY'S ROSTRUM

by ROY THOMAS

Conan certainly would make a good comic book hero. Everyone was agreed upon that.

Everyone except the dyed-in-the-wool purists who insisted upon a requisite volume of blood in each four-color issue.

Everyone except the sheltered souls who felt that there sure was a lot of sex in Robert Howard's original Conan stories, and that the tales couldn't survive without it.

Everyone except those who felt that Frazetta was the only artist since da Vinci.

Everyone except those who thought it better not to put Conan the Cimmerian into comics rather than to weaken the character to even the minutest degree.

And, finally...everyone but me.

The first time I tried to read a Conan story was probably about 1967 when I picked up a copy of Lancer Books' first paperback volume of Conan the Adventurer. I had never heard of him before and didn't know that well over a dozen adventure stories had been printed in the old Weird Tales pulp magazine in the early and middle thirties. Still, the combination of a powerful Frank Frazetta cover and the back-cover blurb got to me.

There he was on the front of the book. Conan was staring out at me with all the bristling intellect of a Mongoloid hockey-center, a blurry-looking girl growing thornlike out of his leg atop what appeared to be a compost-heap of head-hacked foes. Charming.

And that blurb: "A hero mightier than Tarzan ...Adventures more imaginative than Lord of the Rings!" I had read a bit of Burroughs in my lamented youth and was beginning to flirt demurely with Tolkein's triple-tome, so I read on.....And then came the hooker: "The Conan stories are all laid in Howard's imaginary Hyborian Age, between the sinking of Atlantis and the beginning of recorded history."

Instantly, I had visions of a science-fiction masterwork concerning some sort of untamed... some untamable savage amidst the crumbling remnants of a super-scientific civilization, a sort of latter-day John Carter with moxie, only this trusty broadsword betwixt himself and the raygun toting hordes of lost Atlantis.

The first few pages of "People of the Black Circle", the first story in the volume, convinced me I was wrong--that this wasn't really science fiction at all but straight fantasy; there were no ray-guns or air-ships and the sunken Atlantis had reached roughly the level of civilization of pre-Roman Gaul. In short, I felt I had been had. I could not arouse the slightest iota of interest in this tale of what was obviously a princess from India. (Never mind that Howard may have called it "Vendhya"...It was still India to me.)

The book was buried in my closet and I forgot I had it.

Meanwhile, the Lancer books caught on, and there were letters to Marvel itself. Our readers wanted to see Burroughs material done in comics, and Tolkien material, and finally Conan. And especially Conan, for that matter. It became obvious to me that, whereas Tolkien's appeal seemed to be almost totally to the older (and, thus, minor) elements of our readership, the appeal of the Cimmerian cut across the board. Youngsters, no matter what their age, and doddering 30-year-olds--they all loved him. Teeny-boppers who had written with a shaky scrawl and college students who used an electric typewriter to conceal that they wrote with a shaky scrawl...they all loved his adventures. I began to get interested--from a strictly commercial point-of-view, you understand--I still didn't read any more of the stuff though.

And finally came the 1969 Comic Art Convention in New York. Dick Giordano, Creepy publisher Jim Warren, and I composed a panel on Economics in the Comics. During the question-and-answer period, someone asked the three of us to say what our particular pet projects were which we'd like to see the comics undertake. I found myself mentioning Conan--since I was beginning to think that he might possibly sell to the same readers, those who had kept Thor and Namor healthy, happy and alive.

Possibly.

At any rate, I made a mental note to pursue the matter further. Somewhere along the line, I discussed the matter with Stan when he too commented on the possibilites of doing Conan or any similar character. But we had decided it might be too risky, inasmuch as the stories take place twelve-thousand years ago, and comics set in an era such as that--those smacking of history--had not set a sterling record as sellers. Consider Valor, Piracy, Black Knight, Brave and Bold Viking Prince issues, and probably even my old favorite, Tor, if the final sales figures be known.

Still, the comics business was soft--so of my own volition I began, after the convention, a study of sword-and-sorcery material. (As the initiated call the genre) Weirdly enough, I began with Lin Carter's Thongor books--whose Valkarthan hero is a combination of John Carter and Conan. I spoke to Carter (Lin, not John) about the possibilities of a Thongor comic and he seemed a bit interested. We didn't discuss money.

[Why not Conan right away instead of Thongor, you ask? Frankly, I knew our financial situation was limited, and Marvel had not done one of those "licensed" comic titles in twenty years since My Friend Irma and Pinky Lee Comics. Conan was star of one of the largest-selling paperback series of all time and somehow seemed a distant star and outside our grasp or even contemplation for the time being. Thongor had the rayguns and air-ships of Barsoom mixed in with the barbarism and the time-lost feeling of Conan.]

Stan liked the idea of Thongor as well as I did, and for the same reasons, and decided that it was I who should discuss the matter with our publisher, Martin Goodman. Stan himself has repeatedly stated that he's not really quite sure just what the term "sword-and-sorcery" means and garbled attempts at elucidation by frenetic fans had not made the point any clearer in his mind--or mine. Still, if I didn't know art, I knew if I liked it--and I rather liked Thongor.

So, after mulling it over and considering a number of angles, did Mr. Goodman. Thongor the Barbarian might well just be our next title.

But then, unexplainedly, things broke down. I told Carter of our offer, and was informed his agent would call me within the week. He didn't. I called Carter again, received the same assurances--followed by more weeks of silence. Frustration, vexation.

Meanwhile, I had begun to delve a bit more into sword-and-sorcery fiction to discover what I really liked about it. I read the remainder--the other four--of the Thongor novels and found them fun, if derivative. I read parts of Stormbringer by Moorcock, and sections of Fritz Lieber's Gray Mouser stuff, and found it probably to be better literature but poorer comic book mat-

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At left is Barry Smith's first drawing of Conan for Marvel, intended as the splash page for the first issue and later replaced with another.

erial. A glance at D.C.'s Nightmaster--the only true sword-and-sorcery comic to date and a known flop--confirmed me in my opinion; for it was of the Moorcock/Leiber tradition and I felt it was bad, bad, baaaad--despite my respect for the men who put it together--Denny O'Neil and penciller-inker Berni Wrightson.

And I began to page through a few of those Conan books, as well.

Strangely, I discovered that I was enjoying it more this go-round. I found that here was a sensationalistic pulp-writer who really knew his trade. Too much blood-and-gore for my personal, self-styled tastes, with incidental and clumsy--and needless-sex and a hero who would be a real psychiatrist's nightmare--but still there was about the Conan stories an excitement, a sense of atmosphere and mood, that transcended Burroughs, Carter, and others I had read. Yes--at the risk of sounding anti-intellectual--even old Tolkien himself. Not as good literature, perchance, as Tolkien and Lieber--but easily the best sword-n-sorcery hero of all for adaptation into comics--with Howard's King Kull, a close runner-up.

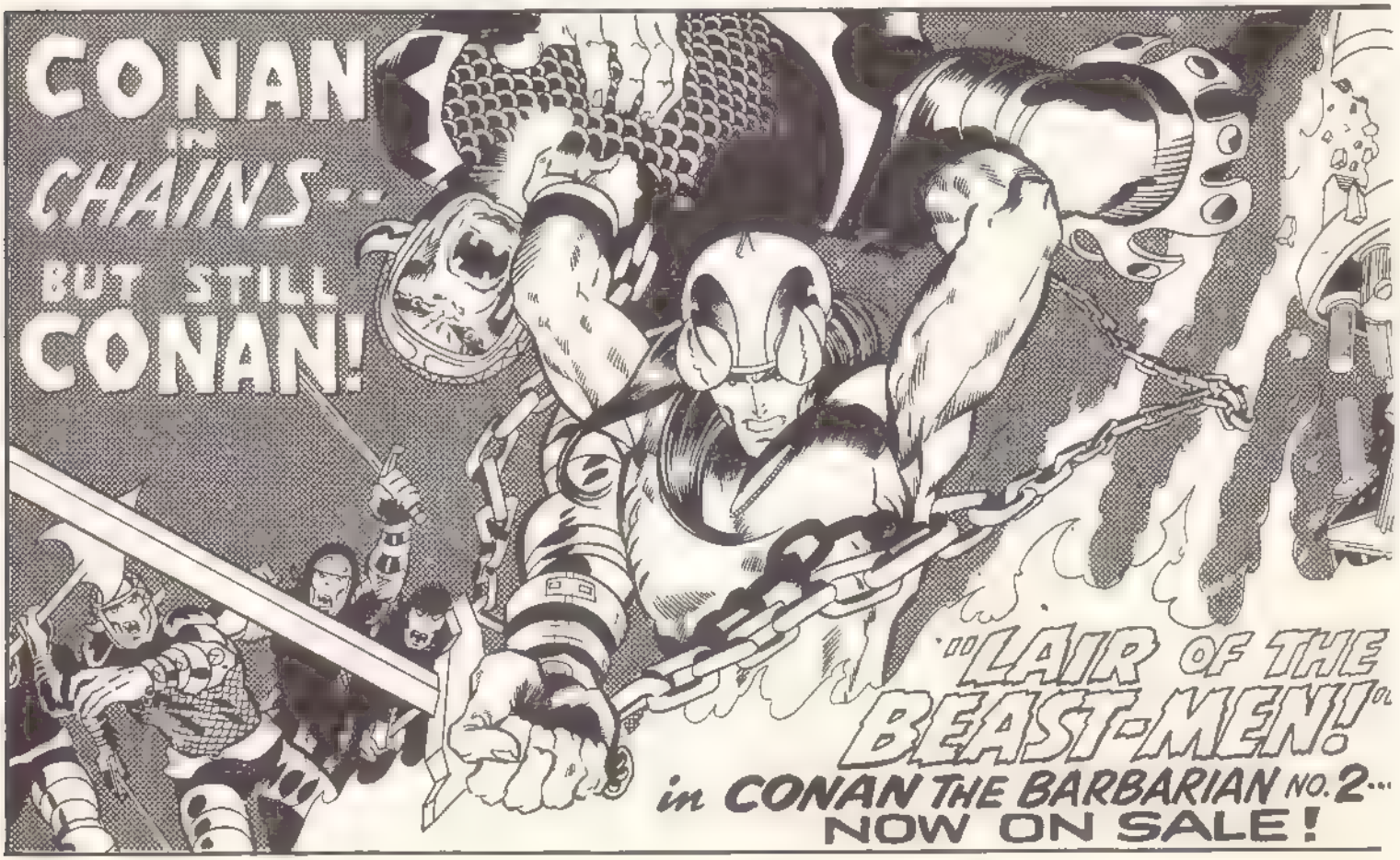
And meanwhile my phone grew studded with an array of cob-webs while I waited in vain for Lin Carter's agent to call. (He never did. I still don't know why.)

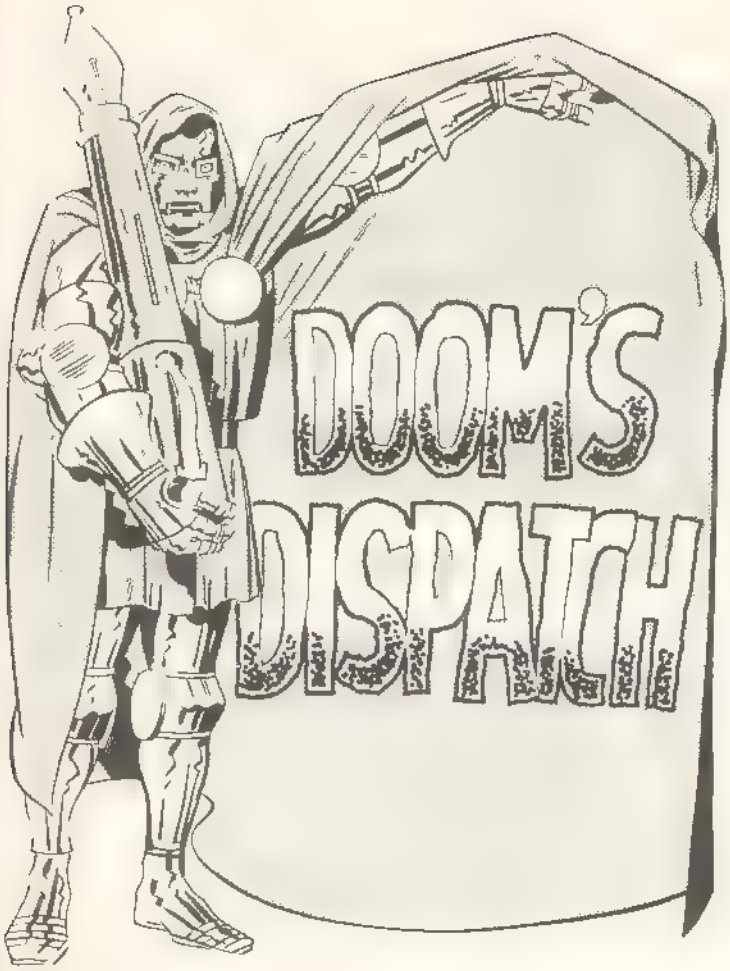
Fortunately, in the introductions to several of the Conan volumes, L. Sprague de Camp gave the address of Glenn Lord, literary executor of the Howard estate--largely because Lord published the Howard Collector, a sometime publication, which keeps digging up previously unpublished... and unread Howard manuscripts. I contacted Lord for several reasons--including a private project of my own, since abandoned--and found him interested in seeing Conan reach the younger masses--through a comic book.

One thing led to another and--after a seemingly interminable delay, caused solely by Marvel's lawyers' failure to act promptly--the very first issue of Conan the Barbarian is almost upon the newsstands as I write these perishable... these soft-spoken words.

EDITORIAL EPILOGUE:
The staff of this magazine would like to thank ROY THOMAS for agreeing to take time out of an incredibly-busy schedule to appear in the contents of our magazine. We would also like to announce that what you have just read is merely part I in the story of how the CONAN comic came to be. Next month--The search to find an artist and the problems involved in preparing everybody's favorite barbarian for his comic-debut. It wasn't easy, believe us, and it involved redrawing portions of the first story a number of times. [As you might imagine, we'll also be showing you those pages which were removed from the finished product inasmuch as we know you Marvelmaniacs out there would behead us if we didn't] Roy will also discuss, next month, some of the negative comments received, thus far, about the book.

The advertisment which appears below is not a current one and just because it says "On Sale Now!" is no reason for you to rush to your old newsstand and tear it apart looking for #2 because it won't be there for a month or so. We thought you'd like to see a drawing of Conan--as inked by Barry Smith, in addition to his astonishing pencilling. And for you completist members, the lettering at right was done by an old-reliable--Sam Rosen, while the lettering--over the grey tone--at left was by Roy Thomas, himself. Isn't that interesting? Oh, well..!





Bruce Simon here! As you recall, Doc was no longer able to continue this column and I, one of his favorite knaves, was hand-picked to answer your questions about his many friends and foes. So now it's time for the "Ask Fran" of fandom to answer your queries with snappy patter and perhaps even an answer or two!

Q How can the Silver Surfer hear when he doesn't have any ears?

--John Castro
Albuq., N.M.

A I asked him and he said: "Whad'ya say?". If you don't buy that, how 'bout this: The Surfer can hear because the silvery coating about his figure does not prohibit sound waves from penetrating his skull and activating the auditory nerves. All the sound has to do is get inside and it is transmitted to his brain. Of course, the silver muffles some of the sound but the brain lobes have probably adapted to this. This leaves an interesting point open: Could the Silver Surfer be crippled by intense sound waves? Anyway, just think what he must save on Q-Tips!

Q Why has Dr. Doom not done any more things in the field of magic since Fantastic Four #5?

--Kenneth Chock
Los Angeles, Ca.

A Doc says: "Magic was essential to my power many years ago, but today in our enlightened age of science, magic tempered with science is much more palatable. My discoveries were based upon the gypsy spells and potions handed down through generations. I have greatly advanced since that struggling period!"

Q Why doesn't the Human Torch's hair and skin get burned when he flames on? Don't tell me Johnny is made of unstable molecules like his costume!

--Jim Kropp
Fulton, N.Y.

A Okay, I won't! Seriously, heat generates its power outward. Like the heater on a gas stove, the flames go out from their point of origin, hence they never come into contact with Johnny's skin!

Q Does Dr. Doom really read Jerry Lewis comics?

--Neal Yamamoto
Los Angeles, Ca.

A Only when he can't get Sugar and Spike!

Q As you know, the oceans are very salty and you can float without sinking. If this is true, what keeps Prince Namor and all his subjects from floating to the surface?

--Mark Radka
Freeland, Mich.

A The water pressure keeps them from rising. In fact, if they were to rise to the surface too quickly, the change from the heavier pressure to which they are accustomed to would very likely give them a case of the "Bends". Namor, naturally, is accustomed to both pressures and therefore is immune from these cramps.

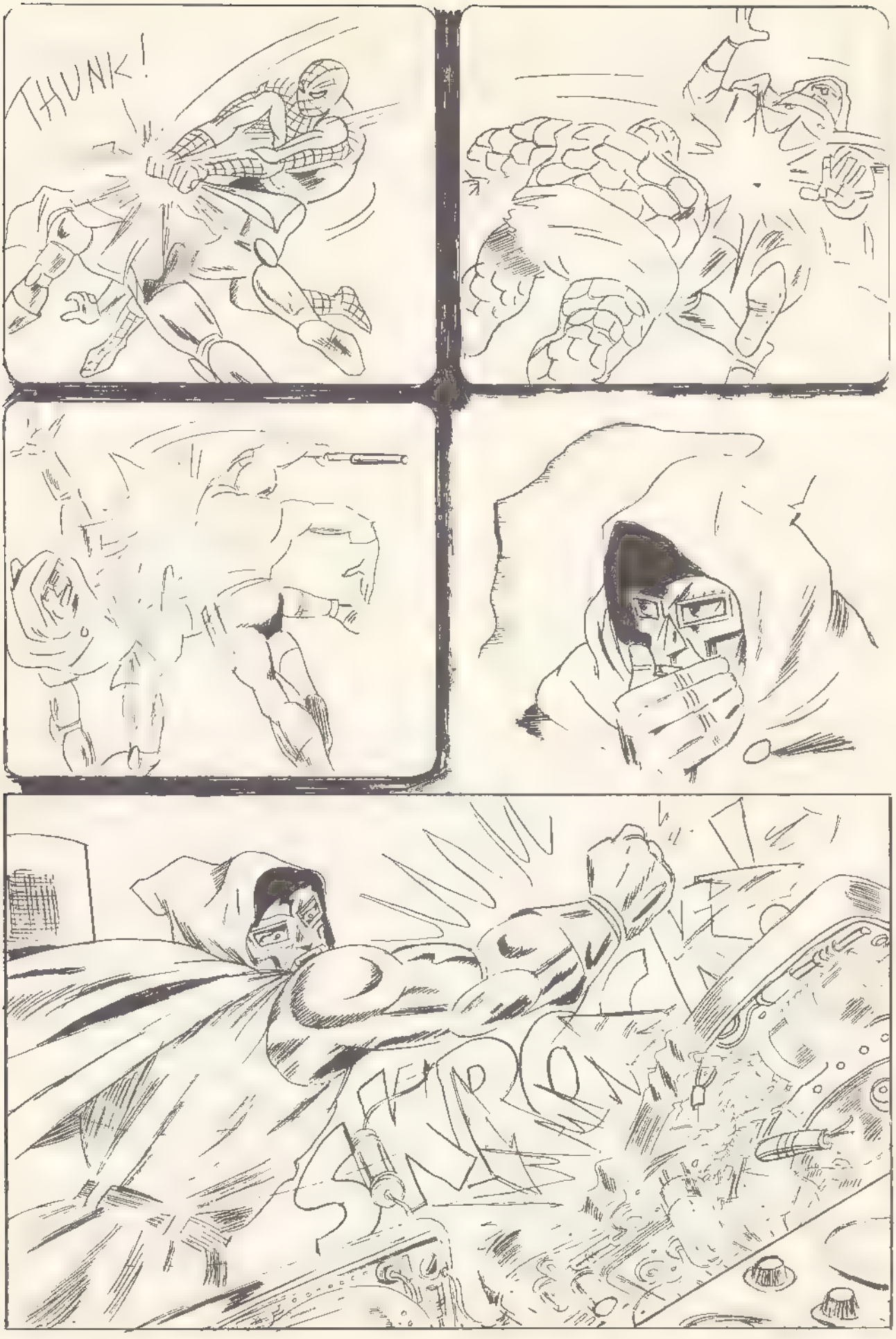
Q Did the scene which showed Bucky's death (As shown in Avengers #56) appear in any Captain America comic in the 1940's?

--Dave Richter
Shreveport, La.

A Nope! (Boy--when I start giving out with clever answers like that, it's time to quit!)

So there you have it! Another installment of your fact-finding philanderer's forum has now drawn to a close. In the future, I hope to receive many more of your quivering queries and quick-witted questions. My address, as always, is DOOM'S DISPATCH, Marvelmania Magazine, P.O.B. #718, Culver City, Ca. 90230

As you see on the next page, Doc is reviewing some of his many defeats and finally is so mad that he smashes the viewer-screen. This page is from a Dr. Doom story done a few years back for Marvel but never published. The penciller is Bill Lignante, whose credits have included the Phantom, Ozark Ike, and he presently works for ABC-TV as their official courtroom artist. (You may have seen his drawings covering the Sirhan Sirhan and Chicago 7 trials!) We thought it'd kinda grab ya!


THUNK!

COSMIC CHASMS!

by Charles Meyerson

COSMICCHASMIC CRUSADE OF THE MONTH!

Is nothing sacred? Lordy, Marvelmen--What's the world coming to? Yes, friends--Silver Surfer, that fortress of philosophy, has fallen to a plague. Issue #17 boasted not one, but two (Yes we said two) word balloons on its cover. I had, until that issue, looked to the Surfer as Marvel at its finest; I had pegged it as the last Marvel comic to sell out to Commercialism, should a dread entity such as that ever draw a beady aim on Marveldom.

Personally, I don't see how a measly balloon can improve sales. When I was a mere sibling, I was hooked by a good cover and an interestingly-drawn character. Nowadays, balloons on a cover, they turn me off. (Oh, how I hate cliches. I apologize to you, Dear Reader--that last one just slipped out.)

Can you picture Leonardo's "The Last Supper" with a word balloon? ("Well, guys--This is going to be our last supper together!") The greatest, bar none, of the works of art have survived for centuries without word balloons. Of course, the parallel is virtually non-existant (Comic books are lots more inspiring than the works of master painters) but my point, I think, is made.

A MODEST RECOMMENDATION!

I have just spent an enjoyable afternoon as a comic artist. Yes, fans--So can you! I have, always, enjoyed coloring in pix of comic bookish characters. I can't draw worth a darn, but I do get such a kick out of using my felt-tip pens to color in things--! Well, this afternoon, I sat down with my Marvelmania Comic Art Kit. The kit is a set of eighteen black-and-white (and, in a few cases, blue-and-white) drawings and reprints by Marvel's finest artists (and some on their aspiring artists). All you add is a set of crayolas, felt-tip pens, water colors, colored pencils, and/or love...And you've got a masterpiece suitable for framing, throwing darts at, or even for wrapping fish in. I'm not especially fond--or even pleased with--those blue ones, but I especially enjoyed inking and coloring Sal Buscema in his Avengers group picture. I'd like to take this opportunity to thank you fellows at Marvel mania International for putting together a fun - a real fun--kit. OK--end free plug. [Editorial-Interruption: Honest, gang--I didn't put Charles up to this!]

MEANWHILE, BACK AT THE RANCH--!

Has anyone taken me up on my offer to invite Spiro Agnew to expound on the aesthetic values a comic book may possess? I was serious, you know (Well, half-serious.) (Well, I thought it would be pretty clever, anyway.) After all, one of us should get more involved with community participation. You can't get more involved with a community than with the Vice-president of the United States. C'mon, gang--somebody speak up!

...AND NOW A WORD FROM OUR SPONSORS

Yes, dear reader, we take this opportunity, now, to remind you of your Constitutional Rights to protest this column. Perhaps you like word-balloons on covers. Well, don't just sit there! Speak out! Write a letter to the editor (Mister Evanier loves to get mail!) Or write a letter a day to me. I don't guarantee an answer--I don't even guarantee that I'll open my mail, but think of the thrill you'll get in using your Marvelmania stationery. The editor's address is already emblazened on your mind. My address is:
Chasm/8541 Hillcrest/Orland Park, Ill. 60462.
No personal visits please--The house is a mess.

...WHO WAS THAT MASKED MAN--?

And so comes an end to Cosmichasm #2. This column is #2 in a series of 5,978,429. When all are laid end to end, they make no more sense at all than any individual one makes. According to the latest Surgeon General report, Charles Meyerson does not cause cancer, dandruff, or even, gasp, bad breath. Good night, Frodo.

TIP TOE THRU THE TULIPS OR
TREAD SOFTLY, BLACK WIDOW

One of the complaints we have received about this section is that it has no continuity--there is no coherence between the news items we list. In our never-ending march towards progress, this column has been carefully-coordinated to lead in from one item to another. Notice our clever use of subtle segueways to tie it all together...

Neal Adams and Joe Sinnott have done two issues of Thor and now John Buscema is taking over the pencilling of that comic. Actually, the issues Neal did were just intended to give Buscema time to start work on the strip.

Speaking of Neal Adams, he and Roy Thomas--A titanic team if ever there was one--have collaborated on an Inhumans story to appear at the end of 1970, after the Kirby issues have all appeared. One wonders how Roy Thomas has time to work on all these comics such as Sub-Mariner and the Avengers.

Speaking of the Avengers, contrary to a news item in our last issue, Redwolf does not join up with the Avengers--he merely guest-stars for two issues.

And speaking of guest-stars, watch for Western excitement when Ghost Rider meets Gunhawk. A team like that should make for a lot of fuss and fury.

Speaking of Fury, the Sergeant's comic is a monthly, despite what it may say to the contrary on the first page. Forthcoming issues will alternate between new stories and reprints.

Speaking of reprints, another new comic will be out soon. This one is a 25¢ comic reprinting old monster stories. The title? Fear!

And speaking of fear, we're afraid that the Silver Surfer is not long for this world. Sales on his comic have led Marvel to believe that not enough people are interested in seeing his magazine continue. No final decision has been made, but we should be able to announce next month. If sales pick up, of course, the situation might be somewhat altered. Trimpe has only done one ish, and is holding off on the next, pending a final decision.

Speaking of decisions, everyone keeps asking us if Captain Marvel's magazine is going to come back. The answer is that we honestly can't say yet. A decision should come soon but even if it is to the affirmative, it might be quite a while before another issue could be prepared, inasmuch as writer Roy Thomas is taking a European vacation this summer and penciller Gil Kane is quite busy working on the Spider-Man strip which Johnny Romita is inking.

Speaking of Johnny Romita, (One more clever transition like that and we may quit!) you wild west fans will get to see some of Johnny's earliest work for Marvel when a new title is released called "Western Kid". Those of us who recall that strip in its Atlas days know that it is one of the best Westerns of that period.

Speaking of Gerard Conway, (That transition didn't seem quite as smooth as the rest) another writer has joined the staff. You may be familiar with his work for D.C. comics on House of Secrets and Witching Hour. If not, you'll see his talents displayed helping Roy Thomas on the writing for Ka-Zar and Gary Friedrich on Daredevil. Daredevil, of course, continues to be pencilled by the one and only Gene Colan who is sensational in anything he pencils, be it Daredevil or Dr Strange.

Speaking of Dr. Strange, Don Heck has drawn a story of a slightly different version of this master of the mystic arts. No decision has been made yet as to where it will appear. One possibility would be that if the two split books sell as well as everyone expects, the good Doc might be paired up with another strip and be put in a magazine like Astonishing Tales or Amazing Adventures. It would be really funny if he turned up in a magazine with Forbush-Man.

Speaking of really funny stuff, Spoof---That new satire magazine which you read about in this column last month--is a one-shot. Its future is dependent on the reaction to #1. Much of what's in Spoof, by the way, is from the powerful pencil of Marie Severin who--by the way--drew on a mustache to Dick Ayers' photo in our Marvelmania Bullpen Photo Kit.

And speaking of Dick Ayers, his inking over Gene Colan's Captain America pencils has been as well received as Marvel could ever hope for, and that team has gone ahead on further issues. The team should continue on into the future.

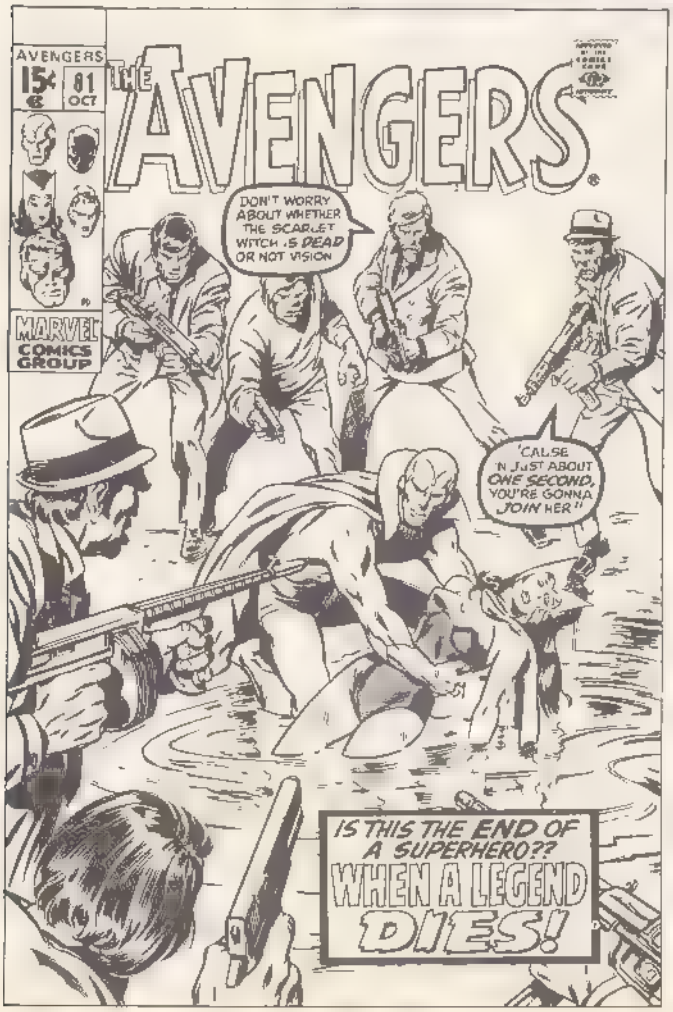
Speaking of the future, to graphically demonstrate how far ahead Marvel must work on their comics, this column is being typed up on June 17 slightly before midnight. The first issue of a certain new comic called Conan has not yet made its newsstand debut. However, Roy Thomas is already working on #5. (Personally, we just figure that he wants to get it done before another payment is due on his typewriter.) And while we're on the subject of that barbaric comic, the cover we printed last issue was changed slightly prior to Marvel printing it--Don't be surprised if new details appear on the printed version.

A new Howler will be hitching up with Sgt. Fury's crew in an upcoming issue, a former football star. The story was scripted by Al Kurzrok who used to letter for Marvel, as well as working for a number of other companies.

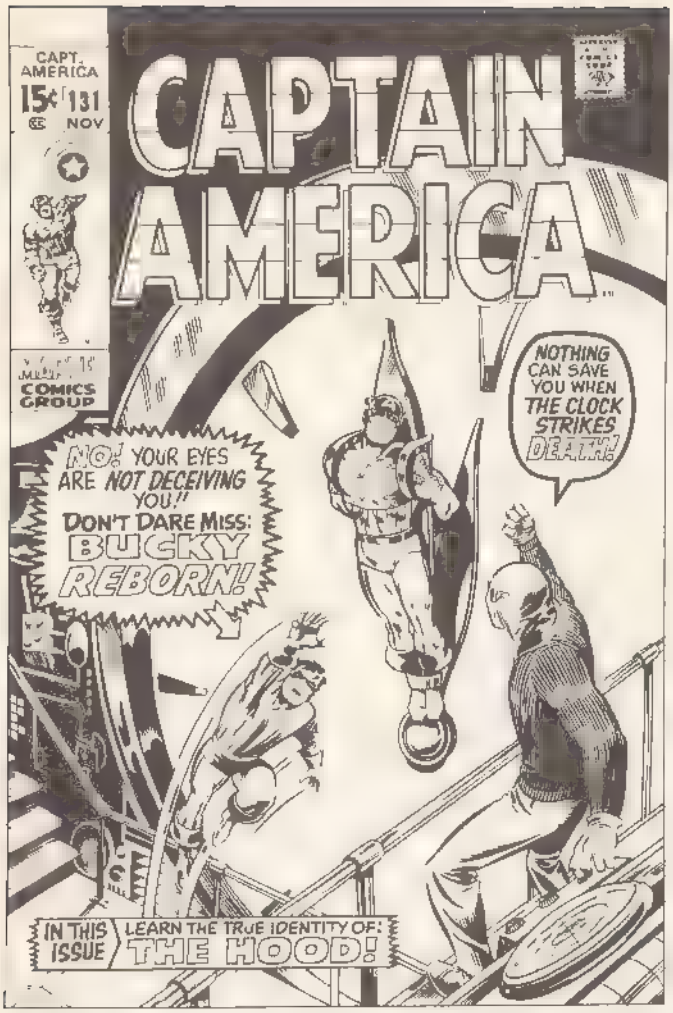
On the pages that follow, we have presented a preview of upcoming Marvel covers. Marvelmania members are, of course, privileged individual type people and deserving of the honor of seeing these covers a month early. We think we can now also say that there'll be a couple of real surprises in next month's news section!

SPIDER MAN
15¢
90
NOV
The AMAZING SPIDER-MAN
SPIDER-MAN D.D IT! IT'S A... HIS FAULT!
HE'S A MURDERER!
MARVEL COMICS GROUP
SPIDER-MAN vs. THE KILLER!
ROMITA

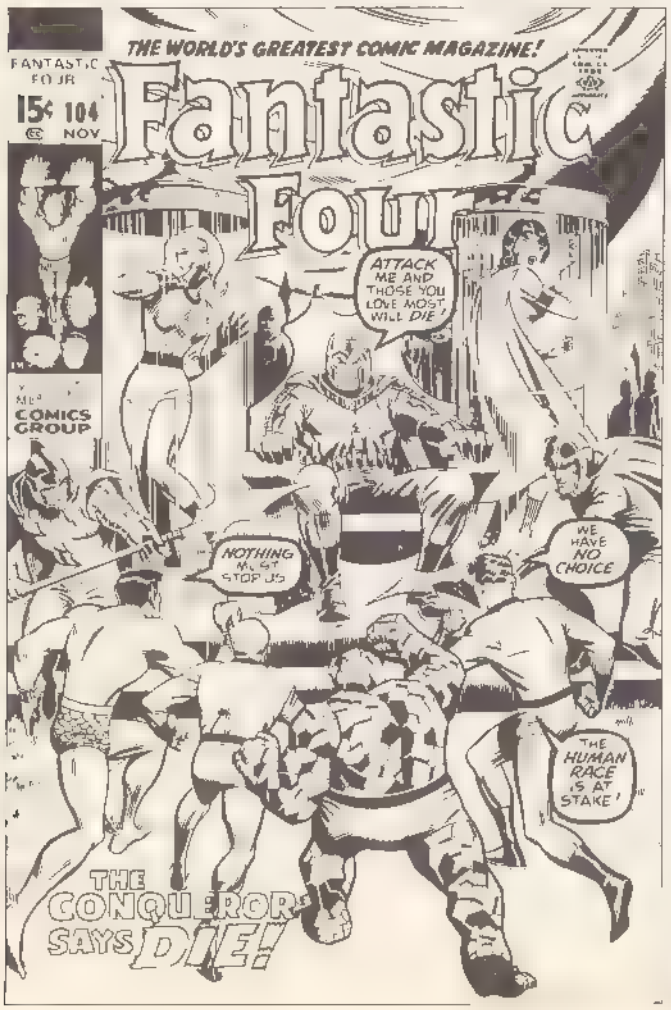
THOR
15¢
181
OCT
THOR
NO ONE CAN STOP ME! I HAVE POWER ENOW TO RULE THE WORLD!
MARVEL COMICS GROUP
CLEAR THE U.N.! RUN FOR YOUR LIVES! IT'S GOD VS. GOD!
YOU'LL NEVER PREVAIL! NOT WHILE ONE ASGARDIAN LIVES!
ONE GOD MUST FALL!

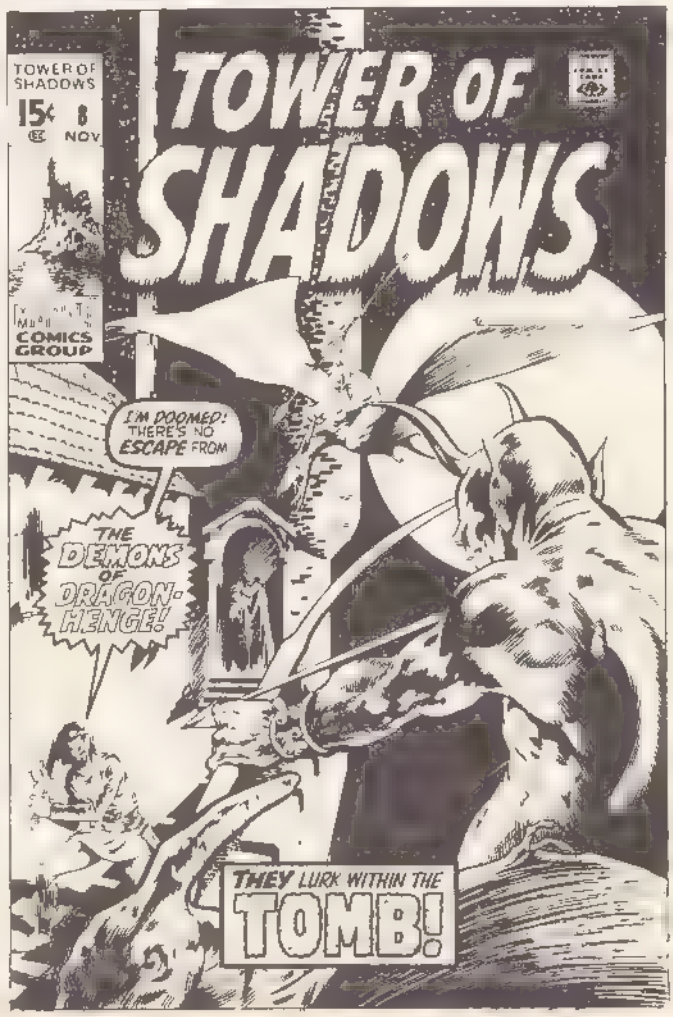

AVENGERS
15¢
81
OCT
THE AVENGERS
DON'T WORRY ABOUT WHETHER THE SCARLET WITCH IS DEAD OR NOT VISION
'CAUSE IN JUST ABOUT ONE SECOND, YOU'RE GONNA JOIN HER!!
MARVEL COMICS GROUP
IS THIS THE END OF A SUPERHERO?? WHEN A LEGEND DIES!

SUB MARINER
15¢
31
NOV
ATTUMA TRIUMPHANT!
SUB-MARINER
FIGHT, FOOLS. FIGHT! ONLY THE WINNER MAY SURVIVE!
THE OTHER TWO MUST DIE!
MARVEL COMICS GROUP
NAMOR vs. STING-RAY & TRITON!
THE BATTLE OF THE TITANS!

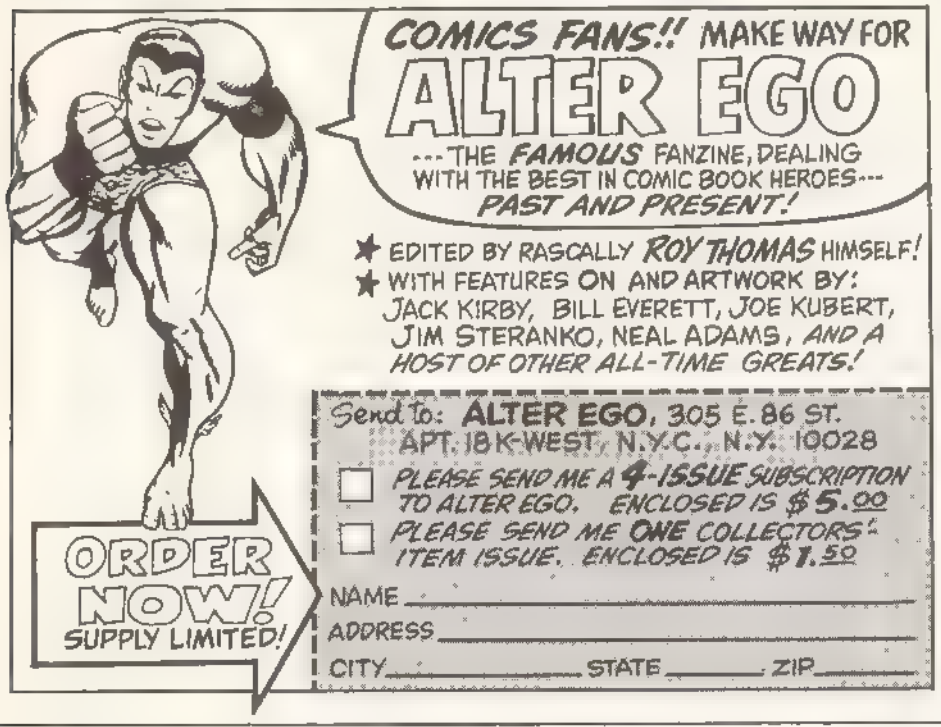

CAPT. AMERICA
15¢ 131 NOV
CAPTAIN AMERICA
MARVEL COMICS GROUP
NOTHING CAN SAVE YOU WHEN THE CLOCK STRIKES DEATH!
NO! YOUR EYES ARE NOT DECEIVING YOU!"
DON'T DARE MISS: BUCKY REBORN!
IN THIS ISSUE
LEARN THE TRUE IDENTITY OF: THE HOOD!

AMAZING ADVENTURES
15¢ 3 NOV
AMAZING ADVENTURES
THE INHUMANS AND THE BLACK WIDOW
COMICS GROUP
HOW MUCH ACTION CAN YOU TAKE?
THE BATTLE OF DEATH! INHUMANS VS THE MANDARIN!
DEATH TO THE BLACK WIDOW!
TWO MORE REASONS WHY MIGHTY MARVEL IS ON THE MOVE AGAIN!


THE WORLD'S GREATEST COMIC MAGAZINE!
FANTASTIC FOUR
15¢ 104 NOV
Fantastic Four
COMICS GROUP
ATTACK ME AND THOSE YOU LOVE MOST WILL DIE!
NOTHING MUST STOP US
WE HAVE NO CHOICE
THE HUMAN RACE IS AT STAKE!
THE CONQUEROR SAYS DIE!


TOWER OF SHADOWS
15¢ 8 NOV
TOWER OF SHADOWS
COMICS GROUP
I'M DOOMED! THERE'S NO ESCAPE FROM
THE DEMONS OF DRAGON-HENGE!
THEY LURK WITHIN THE TOMB!

In case you weren't paying attention last issue, we are reprinting the ad below for Alter-Ego, which is a very fine publication edited by Marvel's associate editor and part-time Avenger, without whom the Hulk would have to go on rampages in pantomime, Roy Thomas. There are very few magazines which we recommend to you (most of them ours) but A-E is certainly among them if not leading that list. And it isn't even necessary to wreck this mag in order to send for it; Roy'll gladly accept a duplicate coupon!



COMING SOON!

We're not making any promises, but next month we'll be having the first in a series of many interviews with the Marvel artists and writers--As if this magazine wasn't crowded enough without adding another new feature!

In preparation is a whopper of an article which will tell you everything you could ever want to know and several things you probably couldn't care less about the Marvel T.V. cartoons.

Coming shortly is the first in a series of articles on Marvel during the forties and fifties and what it was like back then in the formative years.

The Irving awards!

The triumphant return of none other than fandom's fun couple themselves--Osgood and Zelda!

...and more surprises than you can find in any ten issues of the National Geographic.

EXPLANATION!EXPLANATIONEXPLANATIONEXPLANATIONE

MARVELMANIA MAGAZINE

no. 124

LETTERS TO THE EDITOR

Dear Editor,

Regarding the "Con" review in your last publication about the Jupiter Squad comic, I feel a word is in order. The writer of that review has seemingly missed much of the significance of the strip by considering it in the same way he would consider a conventional super-hero strip. There is a great difference as exemplified by the part in the first issue where Juno appears in public, for the first time. He expects that people will hale him as they do the Fantastic Five or Doctor Strange but he has forgotten that these heroes--especially the F.F.--made their debuts some time ago. The public accepted them then because with moon shots and nuclear bombs and all those other new discoveries, they seemed to fit in. Recently, though, public sentiment has turned away and since the Atomic Disaster of 1976, many look at new and bizarre discoveries as menacing. That he could radiate such power made Juno appear as another menacing scientific "breakthrough". Recall the large numbers of votes racked up by candidates who pledged to enact strict laws governing, with stern penalties, which facets of life could be explored by scientists! Thus it is not unrealistic or inconsistent that the public expressed such harsh feelings towards Juno and the talk he gave to his teammates is not overplayed. The fact that they then went a hundred years back in time to find a place to live is ample proof.

--Ellis Harlan
Lunar Base-B3
X563057-285

Dear Editor,

I'm afraid I must protest the article in the May, 1980 issue of your magazine about the brand new treatment of the Spider-Man strip. I've had a complete set of Spider-Man comics for years so I've had an opportunity to observe the full picture of his development. Although the changes I have seen have not all made for better stories--They have all contributed to the betterment of a character. The elimination of J. Jonah Jameson, a few years back, was loudly protested because a sizeable portion of the readership felt that the character had offered a great deal of interest, and personality to the strip. I must agree that he did in his early appearances, but after over ten years, he was wearing out and other, new elements to the story offered more advantage. You may then counter by saying that Marvel shouldn't have killed him off but, rather, should have not used him so that he'd be there if they ever had a need for him. Possibly, but that last story--it was certainly one of the best Marvel ever did in their long run. I wouldn't have missed reading it for anything.

--Chuck Marvin
Lompoc, Calif.

Dear Editor,

I would like to compliment you on your fine article on Steranko last month. Now that he has moved on to such heights, it's interesting to go back and look at his early efforts for Marvel to see the early usages of the techniques which he now uses.

--Claude Forest
Acker, Minn.

Dear Editor,

I recently spent two week's pay to purchase, at great expense, a rare back copy of X-Men #24, and--in it--I read that there was once a Marvel T.V. show featuring Captain America, Hulk, Thor, Iron Man, and Sub-Mariner. I was wondering what information you could furnish us with on this as it interests me greatly.

--Robert Lawrence III
Krantz, N.J.

[In 1974, a band of renegade super-hero fans did away with all the remaining prints of those cartoons. Apparently, the word leaked out that the animation had been accomplished by drawing Marvel heroes onto shirt cardboards and then moving the arms and legs by means of small wires and an elaborate hinge set-up devised by a third-grader at Crescent Heights elementary school. From what we are able to gather, there is no truth to this rumor, however old-timers who recall seeing the show report that, considering the animation, the rumor is plausible if not probable. In any case the renegades led a party up to the warehouse in which all remaining copies of the film were being stored and they were startled to discover in the warehouse, that--instead of 16mm movie film, all the cartoons had been photographed so they'd be shown on a Kenner Give-a-Show projector.]

Dear Editor,

I would like to make an addition to the list you ran in your last issue of "Great Stories of the Sixties." The fact that you adapted much of the list from an article written as long ago as 1971 leaves much of its judgment in doubt. Time gives us an added insight into the notables from the past, inasmuch as they are generally all we remember. Among the Marvel classics of the sixties, I would list the series where the Fantastic Five (then the Fantastic Four) first encountered the Inhumans, Silver Surfer, Galactus, and Black Panther--all in the space of a year or so. Spider-Man's battles with the Master Planner (Dr Octopus) and the unmasking of the Green Goblin--both are worthy of remembrance at the top of any such list. The Kirby issues of Sgt. Fury are an absolute must on such a list, as are the Colan & Palmer issues of Dr. Strange and the entire Ditko series of that character when he was in a mag called "Strange Tales". Similarly, the Hulks by Kirby, Ditko, and Kane surely represent some of the finest work done during that period and what Gene Colan did on Iron Man and Dr. Strange could be easily added. Most of today's scholars reading those old comics seem to agree that the second, third, fourth, and fifth issues of the Silver Surfer in his own, double-length comics mark some of the finest stories ever written by Stan Lee and some of the finest artwork ever done by John Buscema. As a matter of fact, I think you ought to do an article on those Golden Age magazines in some future issue of your periodical.

--Roy Michaels
Puerto Rico

[We're always glad to get letters from people in our fifty-first state!]

INTERVIEW Bill Travis

We were very honored recently when Bill Travis paid a visit to our MARVELMANIA offices and consented to an interview. Bill, as you know, recently took up the pencilling chores on the Daredevil comic beginning with #180. This is, you will admit, quite an accomplishment for an artist who joined the company as recently as December of 1978! Hailed by many as the next King of the Comics, Bill answered the following questions for us...

Q HOW DID YOU FIRST GET INTERESTED IN BEING A COMIC BOOK ARTIST?

A Well, I suppose it had been in the back of my mind since the day I read my first comic. It was way back in 1971--The comic was a Daredevil, I believe, and it was the one in which the Fox had D.D. trapped in the submarine. I read it at my friend's house while I was waiting for him to go fishing and I got so interested that I ended up buying the issue from him for a dime and taking it home to read and reread.

Q AND YOU WERE IMPRESSED BY THE ARTWORK?

A Not really. Actually, I was sure I could do a lot better. Remember, Colan had just given the strip up and I don't want to offend the gentleman who took it over, but his first issue or two were not that good, even to one who--as I--was not familiar with good comic art. Actually, I felt I could do better and, being the champion's champion of doodlers, I like the idea of telling an exciting story in pictures. So, I bought up a ton of comics and began practicing.

Q WHO INFLUENCED YOU THE MOST?

A At that time, they were reprinting the Fantastic Four stories of the Inhumans and Galactus by Kirby and Sinnott and I learned a lot from both those men. From Kirby there was lay-out and how to do spectacular things with a simple six-panel page. From Sinnott there was slick inking which not only did justice to the penciller's work but also looked well. My try-out at Marvel was inking a story for Spellbound by Tom Sutton and the first thing I did when I got the assignment was to study the way Sinnott inked and actually borrow a number of shading techniques. You can imagine my thrill when Sinnott inked the first issue I pencilled for Marvel. When I got the job of doing Daredevil, though, I found my Kirby influence of little or no help and I couldn't follow Colan's style in any way. I had to come up with my own interpretation. It was tough.

Q WHAT DO YOU CONSIDER MARVEL'S GREATEST ACCOMPLISHMENT IN THE PAST FEW YEARS?

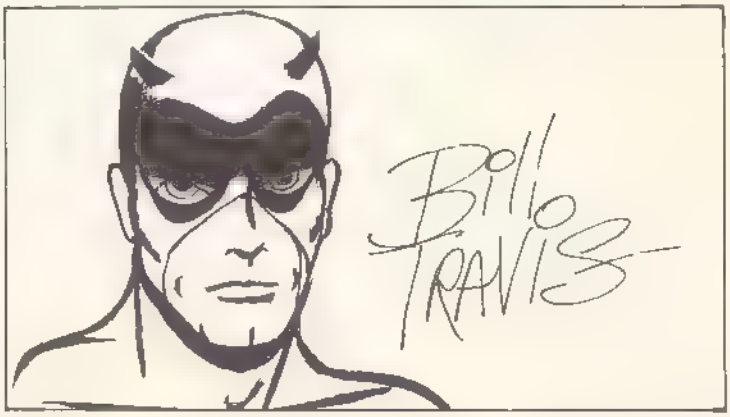
A Hiring me! No, really--You may laugh but I am serious about this. It would have to be the new Mary Jane and Gwen comic. Yeah, I know that the regular readers thought it was a stupid idea and I must admit that was my first reaction, as well but it does read well. The story of two college co-eds makes for interesting reading and it does combine the best elements of adventure and love comics and they're drawn so pretty that it seems Marvel's really got a winner in that mag.

Q HOW MANY OF THE CHANGES IN DAREDEVIL WERE YOUR IDEA?

A I assume you're referring to when we gave him back his vision. That was partly my idea and it was based on the knowledge that nothing much had been done with the blindness aspect of it. Many issues completely ignored Daredevil's sightlessness and when they did bother to say how he managed to "see" things, it got in the way of plot flow. Being blind was a novelty in the initial-issues and it set DD apart from other super-hero characters. But once the hero was established--Zap! There was no more need for it.

Q HOW IMPORTANT IS TECHNICAL ACCURACY TO YOU?

A Up until the point where it interferes with a good story-line, very important! I have used my Artistic License repeatedly and ignored details, small or large, which got in the way of a potentially good story. For example, in the issue of Daredevil which I just wrote and pencilled, the Kingpin cut the Mona Lisa canvas out of a frame and smuggled the rolled canvas out of the museum up his pants leg. After the issue had been inked and sent to be printed, I learned that Leonardo da Vinci painted on solid wooden panels. It was too late to do anything, but even if I'd had the chance, I doubt I would have changed it. It was important to the story that the stolen work of art be the Mona Lisa and that the Kingpin had it on his person when he made his getaway.



The Coming of the AVENGERS

CHAPTER CXXV: D.D. QUITS!

by Ken Harris

Daredevil had been the leader of the Avengers for but a few weeks when Goliath quit. The reasons for the giant's storming off, as given--were that he were that he wanted to get away and leave New York and the memories it brought him. Another reason, not given and very much in evidence, was that he was mad that Daredevil had become the leader of the Avengers and not he, Goliath. Indeed, we can vividly recall that when, a few issues back, DD was made leader....Goliath complained bitterly: "That horn-headed freak has only been with this team two months and already you're puttin' him in charge! Next thing, we'll be giving him a key to the washroom!" Although, we see, this was said in jest...The hurt is very apparent. Ever since he had been Hawkeye, Clint Barton had wanted the Avengers leadership so bad he could taste it. He challenged Captain America, at times, but resigned himself to the notion that Cap was more suited for the position if for no other reason than seniority.

Goliath's arrogance was especially apparent in the first battle which Daredevil led. DD had just regained his sight and was still unsure of his abilities, which prompted a few minor slips. On each occasion, Goliath took the opportunity--as trivial as it may be--to insult Daredevil and his competence. D.D., to his credit, refused to allow this kind of treatment to upset him. When Daredevil made his biggest slip--not catching on to the Black Widow as she fell and hurt her ankle--Goliath raged purple: "You miserable excuse for a leader!" Notice that Goliath insulted the leadership abilities of Daredevil as opposed to his prowess as a crime-fighter and life-saver---which was the real issue here. In the times of stress, Goliath's true feelings came out and his jealousy of Daredevil's position. When Goliath refused to listen to one of DD's orders later he allowed the villain to slip away and DD, though obviously annoyed with Goliath's attitude, failed to bawl out Goliath for that mistake.

It would not be unreasonable to suggest an implied motive to Goliath's resignation. It came at the end of a particularly tough fight during which Daredevil had distinguished himself greatly by climbing up the electrified tower to tear off the antenna which would have allowed the Top Kick to broadcast a fake message from the President to the United Nations. In fact, Goliath is shown deciding to quit while, in the background, the other Avengers are complimenting DD and he's acting modest which, no doubt, infuriated Goliath more than any other single factor.

Under the Avengers by-laws, then, a replacement had to be made for Goliath. Daredevil, even though he no longer bears his radar-sense, is aware of Goliath's motives and attempts to hold off on filling the vacancy in the hopes that the Giant Avenger would change his mind. But when a letter comes saying that Goliath has moved away to Washington, Daredevil has no choice. Moreover, a number of eager applicants have applied to fill Goliath's chair and it would not be fair to stall them.

The irony of time works against Daredevil in many ways, for he realizes he must suddenly take a leave of absence to return to Zurich for additional treatment of his eyes. He hands the gavel over to his second-in-command, Scarlet Witch, and thinks that the problem with Goliath didn't have to happen--DD regrets that he didn't understand Goliath's feelings sooner or else he would have handed the gavel over to him for a time and thereby released a lot of the ill feelings. Now that applicants are filing in, that Daredevil is excusing himself with no real excuse (He can not tell them he was ever blind or let them know how he is going for treatment) his leadership abilities begin to come under scrutiny by the other members who blame, although they can not explain how, Daredevil for the departure of Goliath.

While in Zurich, under the anisthetic, D.D. mutters incoherently that he can't stand anymore duties as an Avengers leader. The doctor hears these and orders Daredevil, later, to take some sort of vacation and break from duties. DD decides to stay in Zurich and wires the Avengers a note of explanation, confessing that he is weak. The wire comes as the remaining Avengers are about to review the applicants and the discussion turns to Daredevil.

Out in the hall, waiting to hear if he will be Goliath's replacement is Sonar, one of several X-Men who have applied. Thinking that inside his case his being discussed, he tunes in sonar-senses and is surprised to hear that, instead of considering him for membership status, the Avengers are debating Daredevil's competency. He is quick to inform the other X-Men who are present, and a newsman who is there to cover the story is lucky enough to overhear. The reporter writes a story that the Avengers are considering impeachment proceedings against DD and soon this story is on the front page of every newspaper in the world--including the ones in Zurich. Daredevil, unfortunately, is unable to see for days following his treatment and the doctor, seeing the paper, orders that no one is to tell the patient--for fear of upsetting him. A visitor to another room in the hospital, however, lets the news out and to Daredevil, under heavy sedation, it's all more than he can bear. He wires in his resignation to the Avengers in terms composed during a period of anger.

Acting leader Scarlet Witch is now able to

announce two new Avengers, instead of merely one as had been expected. She also announces Daredevil's resignation and expresses a regret that they have lost Daredevil as a leader. The Avengers add Sonar and the Rocketeer to their roster and, in view of the turmoil within their ranks, put out a call for all active and inactive Avengers to attend a special meeting to revamp their by-laws. It is Captain America who is the first to speak. He talks about team spirit and trusting each other...but his words are cut short as Goliath sneaks into the back of the meeting hall and takes a seat. Iron Man, next in line on the roster to speak, sees that Goliath has something on his mind and yields the floor to him. Goliath is hesitant, but he rises and begins by saying that if he is in any way responsible for the trouble in the Avengers' ranks, he is sorry. He begins to propose some sort of reconciliation as a compromise, but is interrupted as a giant robot smashes its way into the room, shooting thermal rays in all directions.

The team acts quickly to destroy the robot, but when they do, there is a resultant explosion and Goliath takes most of it, shielding the rest with his massive body. Goliath is stunned---but not seriously hurt and, somehow, how all the arguments from before are forgotten. In a time of crisis, they all worked as one. No formal resolutions are passed, but the Avengers are back as a team.

Daredevil is back in America shortly after all this happens, his sight permanently restored and he stops by Avengers headquarters to remove his belongings. He thinks that the Avengers are all out, but as he is leaving, he bumps into Sonar who explains that the Avengers weren't seriously considering impeachment. It doesn't make much difference to Daredevil. While abroad, he more or less resigned himself to being a loner--he realized he could not operate in a situation, such as he had. He walks out and Sonar steps to where a wall destroyed by the robot still lay in rubble. On this wall had been a plague with the names of all the Avengers' leaders. He picked a piece of the plague up with Daredevil's name on it, laid it on the meeting table, and left.

From its conception, the factor of team work had figured greatly into the Avengers strip. As fights came and went, somehow the Avengers continued to grow stronger. This time, they were a stronger force that they had ever been, for they not only shared a common goal as crime-fighters, they also shared a common sentiment as human beings.

[We'd like to acknowledge the fine job that Ken Harris is doing on this series, having resumed a column which Tony Isabella wrote for this magazine for over one hundred and twenty chapters. A lesser writer would have run out of things to be writing about but, fortunately, with all the many changes in the Avengers series, Tony found enough material to keep his column going. Unfortunately, he eventually had to give it up to Ken because of other work and because Tony kept forgetting the names of the Avengers in the comics way back in the sixties. Ken Harris was a memory expert before he began writing for us and, in less than a week, managed to commit to memory, a list of everyone who had ever been an Avenger... And if you think that's easy, try memorizing 146 names, sometime, and see how difficult it can be to do it!]

DOOM'S DISPATCH!

Q I've heard that Marvel once put out a comic of the X-Men. I had not been aware that they'd ever had their own magazine. Can you furnish any details?

--Sidney Fazbinder
Boise, Idaho

A Yes, that is correct. The X-Men first appeared in their own comic which lasted several years before it was dropped. The last few issues were drawn by two gentlemen named Neal Adams and Tom Palmer whose work was very well received. Matter of fact, it wasn't until years later that Marvel discovered that the reason those issues had not sold well was because enemy agents were sneaking into magazine distributors' warehouses and putting a secret chemical over the covers to fix it so that all the copies looked like issues of Hot Stuff, the Little Devil. Very few readers were perceptive enough to see through this sham---and so the comic didn't sell as well as it should.

Q How old is Nick Fury, Agent of S.H.I.E.L.D.?

--Gary Leslie
Frostbite Falls, Ark.

A Seventy-three, but he still doesn't look a day over twenty-nine!

Q I was wondering if you could tell me how many fainting spells Aunt May has had since SpiderMan began.

--Leonard Twerp
Sydney, Australia

A Our panel of experts tell us that Aunt May has had forty-six fainting spells. They also say no connection should be made with this figure and a large number of Geritol ads in recent issues.

Q Can you tell me how many times the Red Skull has appeared in Captain America?

--Harvey Friedlander
Muncie, Indiana

A The Red Skull has appeared, in the past forty years, over three hundred and nineteen times in the Captain America strip. This is twelve times more than Captain America has appeared in it. A few other Cap data-facts you might be interested in...Thus far, Cap's origin has been retold one-hundred and eleven times, Bucky has been mysteriously believed to be alive ninety-seven times--And Cap has quit the Avengers three hundred and twenty-seven separate times.

Q How can Namor fly with his ankle-wings?

--Larry Talbot
Ouspenskya, Wash.

A He can't. He's too old!

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Fantastic Five #223 features the F.F. locked in combat with their arch-enemy, the Ultimate Skrull, who attacks them with the powers he recently acquired when he captured the Avengers and drained them of their abilities. Also, in this issue, Frankie Richards celebrates his 12th birthday.

Dr. Octopus teams up with Spidey, once again to help him unlock "The Secret of the Second Scorpion". This story, which appears in Spider-Man #209, is the sequel to the issue some months back where the Scorpion was killed, yet there were still reported robberies by him. Doc Ock carries a lot of the action and if reader reaction is favorable, he could earn his own mag in no time.

The third issue of the Jupiter Squad tells their long-awaited origin. We won't give the big secret away here, but a clue can be found in Iron Man #117, page 14, panel 2. Also, with this issue, Sam Grainger returns to the pencilling chores.

Thor #300 is a special anniversary issue which retells the entire career of the Asgardian wonder. Of special interest to you curiosity-seekers are several panels which show Thor as he was back when he used to have a secret identity and travel to Earth, occasionally. Part of this special issue, by the way, is reprinted from the Ragnarok story in which Odin stepped down and Thor and Sif took the throne.

Hulk #252 marks the return of Bruce Banner to the strip as he comes out of lab isolation to help Ernie Harris rid himself of the curse of turning into the Hulk. Banner does this under penalty of court-martial, feeling responsible for transferring the gamma-rays from himself to Ernie.

Dr. Strange #279 features not one, but two stories! The first involves Doc's search for a cure for the disease which has fallen upon the creatures who live within his amulet. (Continued from last issue) The second story deals with a ghost-breaker who actually possesses the occult powers which could drain Dr. Strange of his powers. Tom Palmer didn't have time to ink this issue, so Bill Travis pitched in.

Black Knight #78 is a special issue for that particular magazine, inasmuch as it marks five years since BK got his own magazine. To commemorate the event, the Vision guest-stars and battles our hero, due to the spells placed on both of them by the MindMaster and his minions. Also this issue are the results of the contest to name the Black Knight's new sword.

Tales of Suspense #96 will be the last issue that the Green Goblin will be splitting the magazine with Hercules. Next issue, Green Goblin takes off on his own and a new strip debuts in his place. Howard will be pencilling the Goblin in his own book, but--due to pressing assignment deadlines on Ka-Zar--the book will be inked by either Randall or Jorgens, possibly both.

Captain America #250 features another tale from World War Two in which Cap uncovered a plot to cripple the Allied communications. Bucky was left last issue, you will recall, in the hideout of the infamous Agent Danger and this issue begins with his escape with the plans.

Amazing Adventures #104 contains one novel-length story in which the Silver Surfer encounters the Inhumans in "War in the Negative Zone." Mail has been very good since this magazine went to its new format with "free-form" novels, which faeture different Marvel heroes each month, some teamed-up, others on their own. The double-size of the issue has caused problems on some stands but it's not expected to affect the sales drastically, so there's no need to fret. In this issue, the Surfer escapes from the Negative Zone--where he had been imprisoned in the last issues, some years back, of his own magazine. No explanation is made of his appearance in Hulk #233 so Marvel will probably get a lot of letters on the apparent oversight--But it wasn't an oversight--just part of the plot of a forthcoming story for Hulk involving the Puppet Master and his new duplicates of heroes. The Inhumans, meanwhile, in their own magazine will be encountering another menace in the form of Louie Stone. Louie, as we all know, first appeared in the F.F. when it was the Fantastic Four and tried to hire the F.F. to a contract which would have forced them to labor for him. From time to time, he has turned up in various comics as a schemer, seeking ways to get control for profit of super-heroes. In the Inhumans # 42, he attempts to enter the Great Refuge and is turned back by the acting leader who will be announced in that very issue. Stone has a scheme to end all achemes--He threatens that a nuclear test sight will be made of the Great Refuge area if the Inhumans don't do his bidding.

Space Station Twelve #11 features "Crackdown on a Comet", a title which may sound whimsical--but it aptly describes the situation when a cannister containing microphonic prints of the plan for the new stabilizing bell is lost on comet W. Of special note this month are several pages in which Lt. Lite has a special conference with the president. It was necessary to obtain a special clearance from the White House for this sequence which also features Vice-President Stewart.

Dr. Doom #68 introduces Dr. Doom's brother--It's an untold story from Doom's origin which we shall see used as the basis for many future issues. Doom's brother has all the secrets of his

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(continued)

mother's magic and also has the uncanny ability, as seen in recent magazines, to pick up his brother's thought waves. You've probably read articles about this newly-discovered "Fraternal Extra Sensory Reception", and now you'll get story lines based around it.

Sub-Mariner #150 features the return of the Squid in "The Tentacles of Doom". While returning from battle, Namor's legions and imprisoned, by the Squid in a huge, underwater dome which is drawing in Atlenteans. The Squid's demands are that the Hydrolizer will be turned over to a man who has been sitting in front of Namor's palace. King Namor refuses, but then his daughter, Princess Dawn, is sucked into the dome and he is now faced with a monumentous decision.

Howling Commandos #202 features the story of "Treason by Another Name..!" Capt. Granette is temporarily ousted from his position of leadership by General Neinhauser who has defected from the German army to lead a raid against Mussolini and his forces. Reduced to a humiliating position of second-in-command, Granette is somewhat suspiscious of Neinhauser's motives and thinks a German plan is behind his defection.

Ka-Zar #125 includes a brief synopsis of the story where he first landed on Venus and met up with the Valley Demons and was made their ruler. The cover of this issue is a painting which has Ka-Zar riding a dinosaur-like creature who will appear in future issues as his steed. Also this issue, Ka-Zar helps repel an attack from the Men of the Mystery City who are after the Life Rock.

Fantastic Worlds #96 has the X-Men losing a new member from their mutant ranks. Vanguard is lured over to the evil ranks of the Mutant Cult. Half the X-Men follow him to try to convince him to ally with them and the other half go off into the Pacific to find a new mutant which Cerebro--the machine which Prof. X invented--has detected and recruit him for their side. Meanwhile, the Vision is caught by the Pendragon Organization--who are aware of his affiliation with SHIELD and use him as a hostage. SHIELD, meanwhile, denies that they have anything to do with the Vision as a spy and claims, in fact, that they are trying to capture him. His captors then break away and leave Pendragon to stage bizarre auction for the Vision. The title? "Who Kills the Spy?"

"Where is Goliath?" is what everyone's asking in #64 of that giant's comic. Goliath fails to appear on the cover...instead, there's a number of the Avengers asking who you could lose a guy that big. The answer, of course, is that he is in disguise, following the trail of the mystery villain from last issue.

Dungeons of Darkness #41 will be the first issue in years which has had more than one story in it. Instead of one long fifty-pager, there's a forty-page story of the SpookHunter and a ten page "Marvel Mystery" of the type which have appeared in recent issues of Spellbound.

Marvel Masterworks #22 continues with Marvel's series of reprints of the greatest stories from the Golden Age. This issue reprints a real classic--Fantastic Four #100! You'll get a good chance to see a lot of characters who aren't around anymore and you'll see what it is that all the old Marvel fans have been raving about as an excellent era in comics. In future issues, the reprints will include such real oldies as Silver Surfer #18, Spider-Man #97, and Black Knight #2. Also out this month: Marvel Tales #87, Tower of Shadows #66, Marvel Super-Heroes #87, and Avengers #200.

John Romita, Jr. had a rough deadline on an upcoming issue of Spider-Man. So what did he do to get it done in time? Simple--he called his father who, you'll recall, used to draw Spidey--and got just the idea he needed to wind up that story.

And, lastly, we'd like to say that this issue of Marvelmania Magazine would have been much longer, but we had to drop an article at the end before publication. We had this stupid idea of showing you a copy of this magazine as it might look in 1990, but it was a silly idea and at the last minute, we had to throw it out!

THE
HULK
STERANKO